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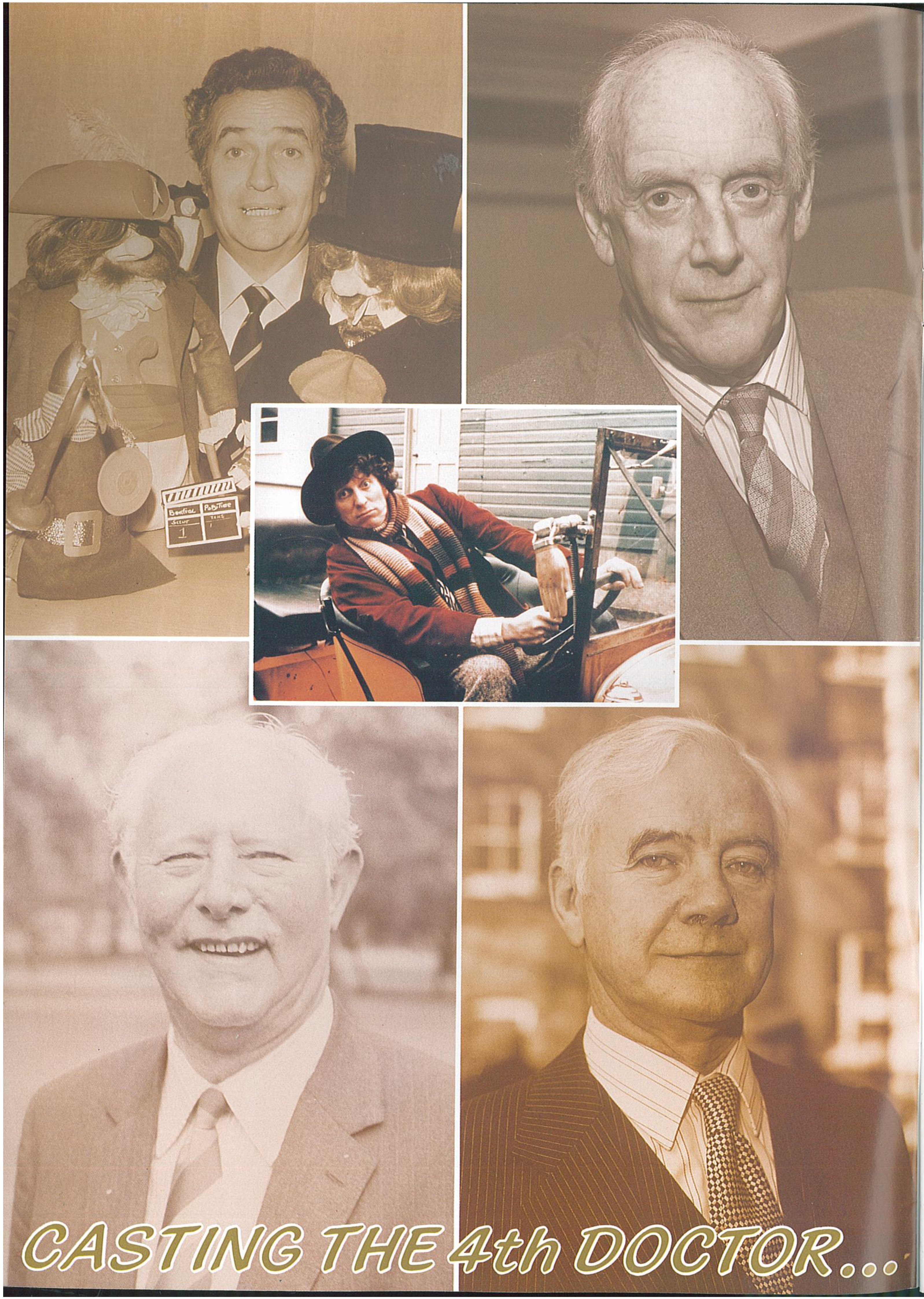
PETE WALLBANK

10TH ANNIVERSARY ISSUE


CASTING THE 4th DOCTOR...

Dreamwatch Bulletin 116

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DO NOT HASSLE

Well, it was nice while it lasted. Except it isn't quite dead yet. By the looks of it, Doctor Who is once again the victim of executives who see programmes more as political footballs than as services for viewers - a style of behaviour BBC current reforms seem unlikely to eradicate. Only BBC Video (who are genuinely fghting for the show now) and Alan Yentob (who's somewhat angry that he's been stopped from fulfilling his promises to fans) really come out of this affair with any credit. What a depressing note on which to celebrate 10 years.

ANTHONY

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Cover: Pete Wallbank's tenth anniversary celebration.
Inside front cover: Centre: Tom Baker as the Fourth Doctor; Around him his rivals for the role. Clockwise: Michael Bentine, Graham Crowden, Fulton Mackay, Richard Hearne (© Universal Pictorial Press Agency Ltd)
Back cover: Lis Sladen at her photocall on winning the role of Sarah Jane (©BBC Video)

THANKS TO: Alan Stevens, Pete Wallbank, J Jeremy Bentham, Louisa Upton of UPPA Ltd, Tony Clark, Anthony McKay, Andrew Beech of Domini Temporal Services, BBS Listings, BBC Video, Virgin Books.

NEXT ISSUE:
The telefantasy plays & serials of the fifties...
MOONBASE THREE overview
WILD PALMS preview
and Daleks on video and audio...

NOTICE: Due to our increasing circulation, it is no longer practical for us to supply DWB on an issue by issue basis. We apologise to any readers who this may inconvenience, and hope that you will be able either to take out a full subscription, or locate DWB at one of the many comic shops and dealers which stock it.

PAWN IN A STORM

Anniversary Special 'Killed' by BBC Politics
Enterprises Still Working to Bring Back WHO

Even as this issue of DWB goes to press, the political war surrounding the production or non-production of the first DOCTOR WHO drama in four years is still at flashpoint.

Not even the complex and often clandestine behind-the-scenes machinations which scuppered the unhappy soap ELDORADO can compare with the current level of BBC in-fighting, at the heart of which is the underlying question mark over the whole strategy for the BBC of the Nineties which the Press has dubbed *Birtism*.

The root of the argument is the less than clear objective of just who in future will be allowed to make programmes for screening by BBC Television. Will the bulk of output still continue to be made by in-house departments such as Drama, Light Entertainment, Plays, etc. Or will air time be up for grabs by anyone able to tender a quote cheaper than their competitors?

It is a minefield and, as in any war zone, an early casualty is often the truth. Dis-information, out-of-context quotations and almost deliberate attempts to shift blame have been common hallmarks of this sad and very lamentable issue, the result of which, through no deliberate malice towards DOCTOR WHO the concept, is likely to be a further postponement to the show's return to broadcasting prominence.

In the attempt to try and separate fact from rumour, blame-shifting and Press sensationalism this account will seek to dispel the popularly perceived, and BBC Drama promulgated, belief that the whole crisis has arisen because two or three actors are unhappy with their parts in the currently proposed ninety minute special.

True there are three Doctors who have cause to complain that their roles are somewhat minimal in comparison with those accorded Tom Baker and Sylvester McCoy. Given the more-or-less even distribution of labour in *The Five Doctors*, *The Two Doctors* and, so far as was possible, *The Three Doctors* this is understandable. The roles for Doctors three, five and six in *Lost in The Dark Dimension* are more surprise cameos than centre-stage performances. But this was deliberate structuring on the part of script writer Adrian Rigelsford, who sought to break the established cliche of all the Doctors battling away equally to solve their part of a galactic conundrum, only to be re-united at the end for the obligatory "Scarecrow", "Fancy Pants" slanging match common to all past instances where Doctors been pulled together.

Any actor's ultimate sanction against a script he or she does not like is to say, "No". Jon Pertwee, Peter Davison and Colin Baker all have justifiable reasons for being less than happy with the script as presented. In essence they are being offered one week's work apiece whereas Sylvester McCoy and Tom Baker will net around five weeks' work and, presumably, five weeks' worth of fees.

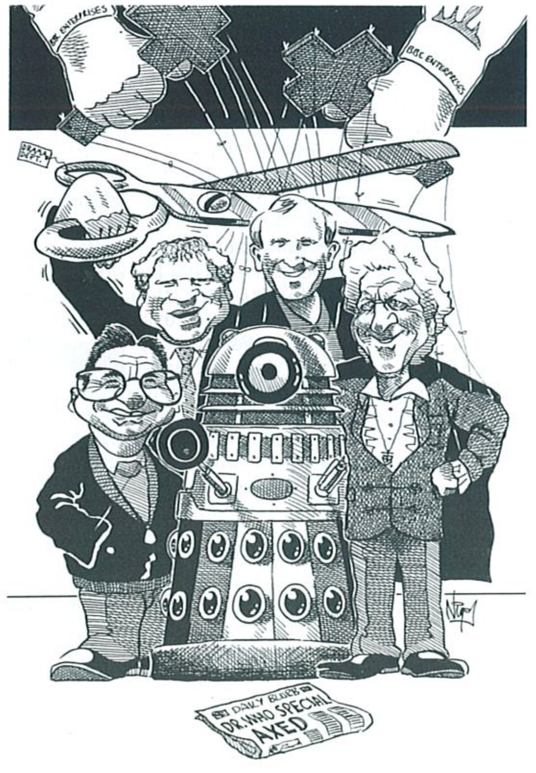
Actors, except in very rare circumstances, do not write scripts. That would be a very unwise move towards tails wagging their dogs. Colin Baker is quoted in the London *Evening Standard* (July 14th) as saying "the script quite simply is no good", but that is no more than a perception of the script as he sees it (and doubt has been cast on the provenance of certain quotes). His decision, like those of Jon Pertwee and Peter Davison, is simply either to agree to appear, turn the role down flat, or negotiate for a better role. And such is any actor's privilege.

What is not right is that their grievances should become the public "cause celebre" for why the special has been attacked in the way it has been.

This Press-promoted belief that DOCTOR WHO is being sunk because the actors don't like it is nothing more than a pretext hiding far deeper political manoeuverings, specifically the Corporation's own internal haemorrhaging as it seeks to balance what *it* would like to do in the nineties against what the *government* would like it to do in the Nineties.

As any reader of *In-Vision* or *Doctor Who Magazine* will know, DOCTOR WHO was a production of the BBC drama department, an in-house entity given an annual budget to produce drama series and serials for the Corporation. That budget, which supposedly took into account everything from the cost of a bag of screws holding the set together to the relative pension contributions of a scenery rigger, was a fixed and finite sum, presumably calculated by the BBC's own internal army of administrators and bureaucrats, whose costs also had to be factors in the overall equation.

Director General John Birt's vision is of a simpler and more stream-lined approach to programme-making that cuts down on infrastructure overheads and concentrates solely on the necessary costs. This, in turn, is a government prompted remit to try and get



The puppets revolt ?

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a perceived better value-for-money cost/income ratio for license-payers' money.

So far so good. The laudable aims are to produce better programmes for the BBC more cheaply than in the past. The role model for this thinking became ELDORADO, a joint BBC/Independent venture which trimmed costs by shooting in a derelict area of Spain (cheaper than Portmeirion), using non-union labour and a high-proportion of non-Equity actors. The end product, despite journalistic hostility, was a cheap peak-time filler which, towards the end of its life, was garnering increasingly respectable ratings and an improved public profile. Nevertheless it was sunk on July 9th with just a few crocodile tears shed by a not-so-penitent press to mark its passing. Bye bye ELDORADO, you tried to buck the system, but you failed, Mr Fibuli, you failed...

Enter DOCTOR WHO, a far more combat-hardened battleship with a history of surviving tough engagements with all guns blazing. In many respects DOCTOR WHO had always been the pariah of BBC television; part play, part soap, part serial, part children's programme - with a production schedule unlike that of any other in-house programme; and yet imbued with the potential to attract vast and articulate audiences both at home and abroad, and consequently vast sales and profits for its spin-offs.

The cancellation of DOCTOR WHO as a BBC Drama product in 1989 was, perhaps, not entirely unexpected. By its nature DOCTOR WHO was costing BBC Drama inordinate sums of money for what were perceived as diminishing returns. Ratings around the five million mark were poor in comparison with the cost income ratio of, say, EASTENDERS.

And yet there was the paradox. DOCTOR WHO did poor business ratings-wise (the so-called "CORONATION STREET Factor") yet its overseas, video and merchandise spin-off sales makes it one of the BBC's most profitable programmes ever. More than one and a quarter million pounds was earned in 1992 on sales of *The Tomb of the Cybermen* video. Not bad for a hastily resurrected slice of black and white television. In a way BBC Enterprises could see from their helicopter perspective what BBC Drama could not at ground level. That the whole DOCTOR WHO was far greater than any individual element in the formation — even if that element was its whole production strategy.

Around September last year freelance author Adrian Rigelsford broached BBC Enterprises with a storyline for a DOCTOR WHO anniversary programme that would combine the surviving Doctors with a selection of the series' most memorable aliens: the Daleks, the Cybermen, the Ice Warriors. It found sympathetic ears with Producers Penny Mills and David Jackson, the latter of whom had overseen the *Shada* as well as John Nathan-Turner's *Years* tapes.

Jackson and Mills took the storyline to one of the most senior marketing managers at BBC Enterprises, Tony Greenwood who, in turn, was part of a group interested in establishing BBC Enterprises as a programme maker in its own right (an intention for BBC Video declared by David Jackson in past interviews for both DWB & DWM). In a way, through such ventures as *Shada* and the *Years* tapes, BBC Enterprises was already making videos, but this was the next step — a venture into the commissioning and making of dramas for release on video. To a degree this was the ultimate in *Birtism;* dramas made for the BBC by a body with very close ties to the Corporation. However it was not to be an easy birth.

In November 1992 Jonathan Powell visited his wrath on BBC Enterprises, reminding them that they were a sales organisation, nothing more. Under their own declared articles of Association they could exclusively promote, sell and merchandise BBC programmes, but not make them. For a while things cooled down, but, undeterred, Tony Greenwood pressed with his interest in DOCTOR WHO. Adrian Rigelsford was encouraged to expand his storyline and it was Rigelsford who brought Director Graeme Harper on board. At this point, the venture was still confined to the arena of video. There were no plans to suggest screening it on BBC Television.

SETTING IT UP

Two great leaps forward occurred with the Spring replacements of Jonathan Powell by Alan Yentob, and Mark Shivas by Charles Denton. Although not prepared to sanction a return of DOCTOR WHO directly, both men gave their blessing to Enterprises carrying on with the blocking out of the special, still as a video only project.

A further move in the chess game came with the removal of Peter Cregeen as Head of BBC Series in May. The precise details of why and how Cregeen was persuaded to step down when his contract still had several months to run may never be known, but he was in compensation given responsibility for several new drama productions, one of which was DOCTOR WHO.

Greenwood's sales pitch had found favourable ears with Yentob and Denton. Sometime in mid-May it was announced that all systems were go; a ninety minute drama would be produced, to be released on video after a premiere screening on BBC1 in November, with similar thirtieth anniversary transmissions planned in Australia, Canada and the USA.

The big question was still who would make this special. It appears, once the go-ahead was given, that both BBC Drama and BBC Enterprises were invited to submit precise costings for the project; the former drawing on its in-house experience doing DOCTOR WHO in the past, the latter tendering everything to outside agencies, freelancers and facilities houses.

BBC Enterprises were first in with their quote, estimating total costs at round three-quarters of a million pounds. BBC Drama, still needing to worry about administrative and pension overheads submitted a figure of 1.2 million pounds.

Even before the announcement handing over the project to the winner was made, BBC Enterprises had gone ahead and set up a production office, proceeding with the business of recruiting the key personnel the project would need. It was this entrepreneurial zeal that was to aggravate people at all levels in BBC Television. Enterprises had won the day because they had submitted lower quotes. But what experience did they have in drama production? Was this the thin end of the wedge? If they could successfully tender for DOCTOR WHO, why not any other BBC Tv programme. Was this the ultimate vision of the BBC in the nineties; a superb news and current affairs service, but nothing more than a giant facilities house for everything else?

Enterprises' inexperience did become apparent as June dawned. Not only had no actors been formally contracted, but staff in BBC Enterprises were phoning their opposite numbers in Television Centre to ask for advice, setting the BBC Grapevine ablaze in the lead up to "Freaky Friday", as the day has become known.

The pretext for cancellation came when the Doctors got their scripts at the beginning of July. All bar two were unhappy with the division of labour and said so, in one case to the *Daily Mail* as well which covered the story in its July 10th edition (though the provenance of certain quotes on the subject is believed to be dubious). Steps were being taken to resolve some, at least, of these problems, but by the time that edition hit the news the die had already been cast.

"FREAKY FRIDAY"

On Thursday 10th July Tony Greenwood flew out to a sales conference in Japan. The next day Alan Yentob too left early in preparation for his appearance the following week at the Radio Academy Festival in Brighton.

That same Friday the grievances against the DOCTOR WHO special was presented at Board of Management level (to the Board of Governors according to some reports, but this seems unlikely, as it would itself be an unprecedented breach of the BBC's constitutional arrangements) and argued on constitutional issues; namely that this was a case of commercialism versus creativity — a hastily cobbled together idea that was being bulldozed through purely to make money with unrealistic production schedules that was upsetting everyone, including the actors booked to appear in it.

With no-one senior enough around to defend the show, the Board of Management, anxious to avoid yet another scandal, agreed the point and issued a memo to BBC Enterprises that afternoon terminating the project.

The official line fed by the Press Office was that the show was being cancelled for "...financial and logistical reasons".

Still in Japan Tony Greenwood did not hear of the cancellation until the following Monday, by which time the BBC duty office was citing the project as dead in the water. Likewise Alan Yentob did not know of the decision until he read it in the newspapers.

Reportedly both Greenwood and Yentob are furious at what has been done behind their backs (Yentob particularly as he was proud to have been able to honour the BBC's promises to fans to revive the show) and how it was done. Having had a decision made at Board level, it is unlikely the BBC would be prepared to risk losing face by making a public U-turn over the issue. Nevertheless the matter is not over yet.

STILL ALIVE

On Wednesday 14th July Tony Greenwood flew back to Britain, having already approved a BBC Enterprises statement saying that the project was not dead yet. The Enterprises' line as at the time of going the press is that it could still be mounted as a video-only production in time for Christmas. Unofficially, sources within Enterprises suggest that they are determined to ensure that DOCTOR WHO will return in one form or another in the very near future, and that the chances of success are still good.

In the meantime however, the ultimate losers, of course, are the viewers, the fans, the cast and crews, the TV stations, the shops and the merchandisers, all of whom would have benefitted from the return of DOCTOR WHO.

This whole episode is not a blueprint for the future. It neither represents value-for-money broadcasting nor viewer choice. It has the taste of sheer old-style protectionism in which everyone is a loser.

BBC Enterprises has the money to make high-profile DOCTOR WHO, but not the experience. BBC Television has the resources, but not the money. Unless heads can be banged together and realistic solutions to such conflicts quickly found, then the future for the BBC as well as DOCTOR WHO, is bleak indeed. If John Birt's revolution is to succeed it needs better Generals than it has now.

J Jeremy Bentham

J Jeremy Bentham

UK Gold to charge for Bakers

UK GOLD are to become part of a subscription package of satellite channels from the start of September. The subscription package, which will also include a revamped Sky One, will cost £6.99 per month.

In the meantime, DOCTOR WHO's screened during the last month of free viewing are as follows:

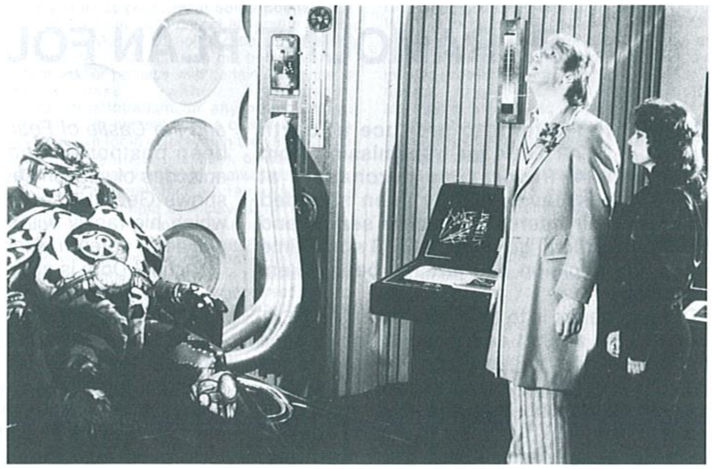
29th July - 4th August:
The Daemons
5th - 12th August:
Frontier in Space
13th - 20th August:
Planet of the Spiders
23rd - 26th August: *Robot*
27th August - 2nd September:
The Ark in Space
3rd - 4th September:
The Sontaran Experiment

PARADISE OF DEATH BOOK FOR '94

Barry Letts will be novelising *Paradise of Death* for publication in April next year, while further NEW ADVENTURES for '94 include: Andy Lane's *All Consuming Fire* (June '94); an as-yet untitled book from Terrance Dicks; *Strange England* by Simon Messingham; and, in September, David McIntee's flying saucer yarn *First Frontier.*

January's reprint will be *Day of the Daleks* (using the existing cover), with *The Robots of Death, The Talons of Weng Chiang* and *Horror of Fang Rock* following in subsequent months. *DOCTOR WHO - The Seventies* is currently in production for 1994 publication, and while David Howe is busy with *Timeframe,* his *Frame* colleagues Stephen James Walker and Mark Stammers are editing the *DOCTOR WHO book of Short Stories* (due March '94) which will feature one original story for each Doctor, linked by an over-arching theme.

ARC ON VIDEO



Next January's video release will be *Arc of Infinity,* the Amsterdam set opening serial of season twenty, which has proved a consistent favourite of BBC Video. Following it in subsequent months will be *Planet of Evil* and a twin pack of the Pertwee classic *The Green Death. The Silurians* reached number two in the July charts, the best performance since *Tomb,* though RED DWARF I topped it, at number one! The June releases did almost as well, with *Invasion* at number 3, and *Traken* at number five.

briefly...

It may not matter now anyway but... Katy Manning commented at a recent Australian convention that she had been asked to fit in a day's filming for DOCTOR WHO while visiting Britain in September. Ace and the Brigadier are however the only companions featured in current scripts for *Lostr in The Dark Dimension.* Concern had been expressed that Sophie Aldredwould have had difficulty in fitting filming (due to begin on August 24th) around her role in the stage show *Lust.*

BRITISH AIRWAYS are screening *Resistance is Useless* (as a *Doctor Who Retrospective*) on all incoming long haul flights during July and August.

REELTIME PICTURES would like to hear from anyone possessing home movie footage showing the filming of DOCTOR WHO for use in a video documentary to be produced later this year. Please contact Richard Bignell, 23 Fane Way, Rainham, Kent ME8 9TD if you know of any... In particular, they would like to locate the original copy of Gerald Blake's *Abominable Snowmen* home movie. Currently in production are new *Myth Makers* videos featuring Anneke Wills and Sylvester McCoy.

***Invasion of the Dinosaurs* has** won itself a number of favourable newspaper reviews - due in no small part to UK Gold's good luck in scheduling across the *Jurassic Park* premiere!

DWM203 covers *Invasion of the* *Dinosaurs,* with Pearson's new Target artwork as the cover.

DWM's Winter Special will be an attempt to update the *Radio Times 10th Anniversary Special,* BBC Enterprises having now confirmed that they will not be issuing a thirtieth anniversary magazine.

Radio Three presenter Jeremy J Beadle (no, not that one) revealed himself as a fan recently on Radio Four's SLIGHTLY FOXED, when, asked who created and played DOCTOR WHO, he listed every Doctor (including Hurndall), and David Whitaker amongst others before going on to do a rather *Excellent* Cyberman impersonation.

Coming Soon...

Just out...

DOCTOR WHO - *Thirty Years at the Radiophonic Workshop* (Sound Effects CD)
STAR TREK: *The Galactic Whirlpool* (David Gerrold)
(This is the first of Titan's reprints of 70s Trek novels)
STAR TREK reprint: *Deep Domain* (Howard Weinstein)
STAR TREK reprint: *Legacy* (Michael Jan Friedman)
STAR TREK- NEXT GENERATION reprint: *The Eyes of the Beholders* (Ann Crispin)

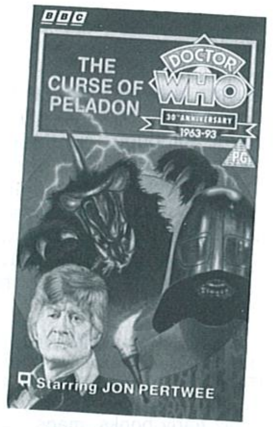
August

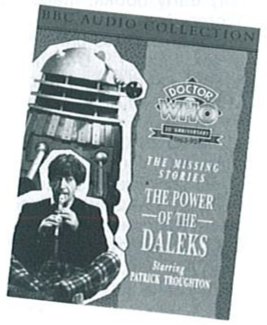
???	TIMESLIP: *The Year of the Burn Up* (video)
???	THRILLER 1 & 2 (video)
???	DEPARTMENT S: *A Cellar Full of Silence, One of our Aircraft is Empty* (video)
???	DEPARTMENT S: *Black Out, The Man in the Elegant Room* (video)
???	RANDALL & HOPKIRK DECEASED 6 (video)
2nd	DOCTOR WHO: *The Power of the Daleks* (Audio Collection)
2nd	STAR TREK- DEEP SPACE NINE: *Emissary* (Video)
2nd	STAR TREK- DEEP SPACE NINE: *Past Prologue, A Man Alone* (video)
2nd	DOCTOR WHO: *The Curse of Peladon* (video)
2nd	RED DWARF I: Byte Two (video)
5th	STAR TREK reprint: *Vulcan's Glory* (DC Fontana)
5th	STAR TREK reprint: *Pawn's and Symbols* (Majliss Larson)
5th	STAR TREK reprint: *Time for Yesterday* (AC Crispin)
16th	UFO: *Mindbender, The Long Sleep & Timelash* (video)
19th	DOCTOR WHO: *The Evil of the Daleks* (John Peel)
19th	DOCTOR WHO: THE NEW ADVENTURES: *Birthright* (Nigel Robinson)
19th	STAR TREK: *From the Depths* (Victor Milan)
26th	STAR TREK: *Who Killed Captain Kirk* (Peter David — graphic novel)
27th	DOCTOR WHO: *Paradise of Death* episode one (6.30pm Radio Five)

September

???	THE CHAMPIONS 9 & 10 (video)
???	JASON KING 3 &4 (video)
???	MAN IN A SUITCASE 3 & 4 (video)
6th	DOCTOR WHO: *The Chase/Remembrance of the Daleks* (Boxed set of videos)
6th	DOCTOR WHO: *Paradise of Death* (Radio Collection)
6th	SURVIVORS: *Gone to the Angels/Garland's War* (video)
6th	SURVIVORS: *Starvation/Something of Value* (video)
6th	STAR TREK- DEEP SPACE NINE: *Babel, Captive Pursuit* (video)
6th	STAR TREK- DEEP SPACE NINE: *Q-Less, Dax* (video)
6th	STAR TREK- NEXT GENERATION: *Aquiel, Face of the Enemy* (video)
16th	DOCTOR WHO - THE NEW ADVENTURES: *Iceberg* (David Banks)
16th	DOCTOR WHO Reprint: *The Invasion* (Ian Marter)
16th	DOCTOR WHO Reprint: *Silver Nemesis* (Kevin Clarke)
16th	DOCTOR WHO *The Sixties* (Howe/Stammers/Walker - paperback)
23rd	STAR TREK- NEXT GENERATION: *Guises of the Mind* (Rebecca Neason)
30th	STAR TREK reprint: *Ghost Walker* (Barbara Hambly)
30th	STAR TREK reprint: *Doctor's Orders* (Diane Duane)

30 YEARS AT THE RADIOPHONIC WORKSHOP





TO BOLDLY GO... AGAIN

PARAMOUNT PLAN FOURTH STAR TREK SERIES

PARAMOUNT intend to produce a fourth version of STAR TREK for transmission from Autumn 1994. Programme purchasers at local stations have recently been sounded out as to their interest in such a series, and though the official go-ahead is still some time away, the decision has already been taken, unofficially.

The new series is to take over from THE NEXT GENERATION as that series moves on to films after it's seventh season, and will also be set aboard a ship. However, as the producers wish to make use of established sets, it will most likely be set in the same period as TNG and DS9, and could not therefore concern the Enterprise. Paramount are reported to be contacting writers regarding the new series, which will feature a 'new, young crew', so as to prepare a good number of scripts before confirming the project.

SEASON SEVEN PLANS

In the meantime, however... in an attempt to finish filming a full 26 episodes of THE NEXT GENERATION for the seventh season in time to get a jump on filming the TNG feature film due in December '94, the TNG cast and crew reported back to Paramount early this summer. Photography for the sequel to the cliffhanger *Descent* began on June 25, with Jonathan Del Arco returning to reprise his role of Hugh, the humanized Borg (*See spoiler report below...)* The Christmas holiday will also be shortened, which initially cast doubts on Patrick Stewart's plan to bring his one man production of Dickens' *A Christmas Carol* to London's West End for a brief run in December. Stewart has also had to pull out of his role in Rastar Production's *Annie and the Castle of Fear*, whose Berlin filming has been postponed from April to August. Later episodes of season seven will include one which shows Geordi visor-less, with normal eyes, in which his family will appear. His father will be played by veteran actor Ben Vereen

Michael Dorn is again trying to change his look as Worf. After winning approval to give Worf a new hairstyle last season, Dorn came back from the hiatus determined to get the producers to let him use his own beard as the Klingon instead of having a false beard attached each day. Dorn and Marina Sirtis remain the TNG cast members most open to the idea of TNG continuing in some form even after the seventh season, and with Levar Burton have been encouraging fans to campaign for the series' continuation. Dorn is an avid amateur aviator and just recently achieved his ambition of buying an old military jet used for training pilots. With such an expensive hobby, he says he would not mind if the series went to ten seasons!

DS9 CAST CHANGES?

At DS9, rumour continues to suggest that Avery Brooks will be leaving the series a few episodes into the new season. Commenting on suggestions that Brooks was difficult to work with, one cast member has said that "Avery just likes a good argument.", but it seems that others are taking things less good-humouredly...

Gwyneth Walsh and Barbara Murch, the actresses who have played the colourful Duras sisters in both TNG and DS9, have written a story for DS9 full of Klingon intrigue — and roles for themselves and Worf. It has been accepted for production next season. It is also rumoured that at least one of the two TNG movie scripts in the process of development is a Klingon epic. In preparation for the film several of the TNG sets will be upgraded, and engineering is being completely rebuilt for a better look.

UHURA REVEALS ALL!

The always delicate surface civility of the original STAR TREK cast may be strained to breaking point in the near future, as a second cast member has signed to publish personal memoirs of their life in the 23rd century. Early this year William Shatner began work on his *Star Trek Memories*, which is expected to delve into his antagonistic relationship with Gene Roddenberry and his views on fellow cast members. Now Nichelle Nichols (Uhura) has received a hefty $400,000 advance to pen her own account of life on the original series and after. Among the attention grabbing items known to be covered are an affair she had with Roddenberry and the difficulty working with "scene-stealer" Shatner. She also reveals that the network-shaking first inter-racial kiss on American television, for which the original series is remembered, was supposed to be between Uhura and **Spock** until Shatner objected that if anyone was going to kiss her it should be the Captain. Shatner's autobiography is expected later this year - Nichols' volume will not be published until 1994. No word yet on whether or not James (Scotty) Doohan, one of the great raconteurs of the convention circuit and a man who loathes Shatner, will join the parade to print.

Kathleen Toth

DESCENT II PREVIEW

US tabloids have reported that *Descent Part II* will resolve Data's threat "to destroy the Federation" in such a way as to return the series to its status quo ante.

With Picard, Troi and Geordi in the hands of the Borg, and subject to experimentation, Riker and Worf make contact with a dissident Borg group led by Hugh, and join them on a rescue mission. It emerges that Data is being controlled by Lore, and he eventually manages to cast off this influence, re-asserting his own self-control. Although Lore attempts to bargain with him by offering him the emotion chip constructed by Dr Soong in *Brothers,* Data is eventually forced to kill him in order to rescue his colleagues. Meanwhile the Enterprise comes under attack from a Borg ship, while commanded by acting Captain Beverley Crusher...

MAKING OF BLAKE'S 7 TAPE STILL NOT CERTAIN

NEGOTIATIONS TO GET THE GO-AHEAD for the *Making of BLAKE'S 7* are continuing.

If the go-ahead is forthcoming, the documentary will be produced by those responsible for the highly acclaimed *Making of THE HITCH-HIKER'S GUIDE TO THE GALAXY*. Director Kevin Davies' concept beat out several over approaches after he was invited to bid on completion of the GUIDE tape - David Jackson commenting"I never thought I'd say this but - how do you feel about BLAKE'S 7..." If the tape does go ahead, it will include specially shot interviews, substantial untransmitted footage (in addition to the blooper reel) and some newly shot drama...

Classifieds

CAPITOL SPIRES: Issue 2 -New A5 WHO'zine. Silurian Special, *Tenth Planet, Power of Kroll,* TNG's *Time's Arrow*, Manopticon, Fan Fiction and much more!

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Wanted: Cherilea 'Swappit' Dalek. Will pay £25. Steve Smith, 30 Evelyn Ave, Bradford, BD3 7AD.

Classified rates: £3.95 for 50 words.

Joy...

Niall Turner
Winchester

Thanks for bringing the news of WHO'S return in a calm and rational manner.I was glad to see you restraining yourself from wild speculation of a new Doctor and Harper-produced season as mooted elsewhere. Not that this would be a bad thing, but let's keep some perspective.

Overall my reaction to the news was "so what?" I know, I know, what kind of a fan do I think I am? But let's be totally honest. The BBC and Enterprises are well aware that some quarters of fandom would sell their mothers for new WHO. Financially it's a guarantied winner. I don't mean to sound cynical; I'm looking forward to the special and I wholeheartedly agree with Gary Leigh's comments on the news. It's just that I know so much could ride on this project - not will or should, but could. Season 27 for '94/95? Still fifty/fifty, I reckon.

Loved the Pertwee debatings - this one'll run for years in one form or another, and I'm sure there's a good book waiting to be done on the subject.

Stephen Trump
Upminster

Well bless me, I have just picked myself up off the floor after reading that amazing revelation !! At last the powers that be at the Beeb have taken notice of us 'wacky trainspotters' who keep pestering them about DOCTOR WHO being resurrected. The reversions to some of the features that have distinguished it in the past (eg: opening credits, good scripts) will so surely send the viewers knobs twiddling back to the right time and place. I trust sanity will also prevail over the time of putting out the show rather than trying to fight the might of CORONATION STREET or some other popular long-running show. All I hope is that once the programme has been aired we don't get a whole stream of letters starting with phrases like "Why couldn't JNT've been retained as producer, it was so much better then..." Let's just take what we're given, enjoy and remember it could easily never have happened. [sic]

James Thomas
Pudsey

If my writing is a little bit wobbly, forgive me. I'm still laughing at Gary Leigh's suggestion that we should all go out and buy 2 videos of the anniversary special. It's the best joke I've heard this year!

Simon Patrick
Bexleyheath

Fingers crossed the new production goes well, but this buying two copies, Gary? My support will be buying one copy and not just recording it off-air.

Now on to the Pertwee debate. I loved the Pertwee era and all I can say is that Mike Lewis' last paragraph sums it up perfectly. I feel some people take their entertainment just a Tat too seriously.

Finally, Richard Fitzgerald's piece is without doubt the most pertinent TREK article I have ever read. Good stuff.

...and disappointment.

Richard Thomas
Macclesfield

I've just read that the 20th anniversary special has been cancelled. If what I read is true (that the four actors other than Tom Baker are more than a little to blame for this outcome) then I for one would like to say what the hell have we been working for all this time only to have actors' egos destroy all our hard work. If the story is true, I suggest that the BBC film a Tom Baker special and forget about the others. Bring back the most popular Doctor once again.

Pertwee Verdicts

John S Hall
Massachusetts USA

I'd like to add my own two cents' worth to DWB's current "Pertwee-bashing" controversy. What people seem to be forgetting in the midst of this debate is the social and historical contexts — the 'times', if you will—surrounding the years that Jon Pertwee served as the Doctor.

It goes without saying that the 70's were a time of great social upheaval, and sexism (like so many other isms) was much more tolerated, if not encouraged. I'll admit that today, watching the third Doctor tell Jo "not to worry her pretty little head" goes up my nose a mile, but that was still the prevalent attitude back then. While it's appropriate to challenge these beliefs today, attacking those present in material recorded over 20 years ago is futile—rather like attacking someone to "teach them for having bad ancestors!"

Yes, Virginia, Pertwee's Doctor patronized his companions, both male and female. It's part of the Whoniverse's history, like it or not.

To use a TV metaphor, let's compare the Pertwee Era to ARE YOU BEING SERVED?—a show I know most Brits detest, but is currently a huge hit in America. Nowadays we wouldn't tolerate the swishy portrayal of Mr. Humphries, or Miss Brahms having to wear ultra-short skirts and being sexually harassed by Captain Peacock and Mr. Lucas. But because it was clearly made back in the "politically incorrect" 70's and early 80's, it's OK— people didn't know better back then, but we do now.

Ed: As it clearly hasn't reached the States yet, I'll save British readers the effort of writing in to point out that ARE YOU BEING SERVED? has been resurrected as GRACE AND FAVOUR, and is little different in tone... So perhaps attitudes aren't so different now.

Theo Robertson
Isle of Bute

Why on earth hasn't *The Silurians* been released with the same sort of hype that accompanied *Tomb?* I'm asking because for the first time ever BBC Video have brought out a video which will please everyone in fandom. You see, there's the familiar TV faces which will appeal to the JNT fans who like to see big name guests; there's some terrific imagery of the dying Londoners which will get the Hinchcliffe brigade buzzing, and fans of Eric Saward will enjoy it since just about every single supporting character dies. Add to this some superlative acting and direction and we've got the story we deserve on the series' 30th anniversary. *Jurassic Park*, never heard of it!

Dissent is...

Daniel Blythe
Canterbury

I found Paul Cornell's review of *Terror* to be more amusingly misguided than offensive, but his article *Dissent is Good* really needs answering.

I would be the first to agree that it is healthy to disagree and that new perspectives on old stories are often interesting. Fandom's herd instinct is largely what did all the unfair damage to Graham Williams' reputation during the 1980s. I would still believe *Destiny of the Daleks* to be a poor story if I had relied on the accepted view, and not the atmospheric and interesting tale [I feel] it is. [But]Paul Cornell does not seem to have grasped this concept of comparing like with like. His incensed left-wing bitterness about the third Doctor being a "Tory" is laughable simply because it is so irrelevant — whereas his opinion of the acting ability of Pertwee and Delgado is a fair opinion, even if many would disagree. Paul points out in his latest article that it is all only a TV show after all, so why can't he judge it as such, rather than criticising the programme's so-called politics?

Paul points out that it is accepted in literary criticism to find new angles, and this is true provided there is sufficient textual evidence for the theory, and that the observations actually tell us something at the end of the day. A Marxist critique of an overtly political story like *Vengeance on Varos* or *The Monster of Peladon* might be interesting, but for *Terror*, it is as pointless as a Freudian analysis of the *Odyssey* would be. Paul is guilty of one of the worst sins of criticism - giving the reader more insights into the critic's personal prejudices than into the "text". I would also take issue with his glib comment that: "every conscious act is a political act". I have never heard such rubbish - politics is a human concept, and free will was around long before it. Many people lead lives totally uninfluenced by politics, and this comment seems to me to be a childish excuse for labelling as "fascist" everything that does not fit neatly into Paul's narrow concept of political correctness.

Anyway, if theories apply in practice, Paul should be delighted that I have disagreed with him! I would like to add that, however misguided they may be, both his recent articles have been well-written and entertaining, and at least they seem to have provoked an interesting debate.

Ed: "Many people lead lives totally uninfluenced by politics"? I have to say that the one thing I am sure of in this whole debate is that this isn't true. If you could find me a single person in the UK who has never paid tax, used the NHS, received some form of benefit, fallen foul of the law, or indeed gone to school I would be amazed — and as all these things are controlled by political decisions, everyone has been influenced by politics...

Stefan Pietnik
Sheffield

I agree with Paul Cornell one hundred per cent! How refreshing to have someone actually encouraging dissent; I'm so tired of the 'leave politics out of it' school of thought — what would the Doctor make of such a blinkered attitude? I like reading about telefantasy, I see no point, however, in isolating it and refusing any other relevant aspects of our lives to be brought into the agenda. Let me repeat Cornell's words: "every conscious act is a political act..." If anyone needs the unending minutiae of WHO history gone over and over let them buy (or produce) some 'kids' mag — I like to think DWB is broader, more mature and able to encompass all aspects of our lives. Try a Freudian critique some time, Paul. If I don't agree with it I know I'll feel DWB is all the more enriched for such thought.

Stephen Goddard
Oxford

It was generous of Paul Cornell to suggest that dissent is good for the soul (DWB115). Following his advice to try it, I'd like to make a few comments upon his rejoinder to his critics in the last edition of DWB, and upon his original article in the light of that rejoinder.

Paul's review of *Terror of the Autons* was avowedly written from a left wing point of view using Marxist criticism at some points. Fair enough; but any such critical apparatus is only a tool: the Marxist school of criticism is partial, incomplete; it has its uses but only in certain situations, or perhaps with certain works, as is the case with Freudianism, deconstructionalism, or any other school. Therefore, to present such a critical apparatus as exclusive (or to object when the validity of its use is brought into question), or conclusions drawn from it as irrefutable, is misleading.

Yes to original, incisive reviews. Yes to breaking the mould of received fan wisdom. Yes to the expression of unusual, if you like dissenting, views. But it is wrong to present these views — even prejudices — as in some way exceptional. Paul's article contains many acute observations; it was a good read. But to disagree with the terms in which those observations are couched, or to contest the unstated assumptions that lie behind them (or indeed behind this or any other letter) is not to betray yourself as part of the Great Establishment Conspiracy that seeks to stamp out dissent. It simply implies that you see life in different terms and operate according to a different — and equally valid — set of assumptions.

Stephen Cole
Bedford

Paul Cornell's *Dissent is Good* was one of the most arrogant and patronising articles that I've read lately. That's the vitriolic bit — I wouldn't like Paul to label me with that good old 'fanboy' tag that seems to have risen in popularity recently — incidentally, Paul, isn't that term you use both discriminatory and stereotypical? Things that you decried so loudly in your *Terror* review?

On the subject of hypocrisy, I see you raise that great old chestnut that all the fuss was over "a television programme that happened once.", and later on, "DOCTOR WHO is an ancient TV show". This is such a futile declamation of worth, it can be applied willy-nilly to virtually any art-form — it is only a pop song (but we tend to defend our favourite bands), it's only a painting (but someone will pay 22 million quid for it), it's only a football match (but we're sad if our team lose). While DOCTOR WHO may bring out the obsessional anal-retentive in many people, it also has the power to inspire, to encourage the imagination and intellect - or why else do you write NEW ADVENTURES, Paul, and very well too I understand? Your creation of Bernice lifted dialogue virtually word for word from *The Tall Guy* with the "She's having an affair..." bit, a debt you acknowledge with reference to Emma Thompson. And that's just a film, but it obviously touched you and stimulated you, just as *Terror* did those fans you made so angry with your cynically written review.

It's fun to play devil's advocate, Paul, but to follow it with such ill-thought out accusations elevating yourself as one of the marvellous few who dares to speak out (and why bother if it's just an old TV programme?) is not amusing. It's not even diverting. It's quite worrying, in fact, because by telling us "the reason you reacted so badly is that..." you are exactly the same as the fan that appalled you as much as he made you laugh, the one who tried to impose such a dogmatic view on you ('Let me tell you a few facts...). Exactly the same. You may like to think of yourself as outside of the herd, but it seems to me very apparent that you can't exist without it.

David Fox
Sheffield

I had no qualms at all about the bulk of the *Terror of the Autons* review; apart from the meaningless last line it was a well-written piece which showed the extent of Paul Cornell's study of DOCTOR WHO. What I do take issue with is the fact that Cornell can string together one or two flimsy references alluding to 'politics' in his review, and then claim it as his 'Marxist criticism'.

Cornell claims 'dissent is good'. He claims 'he sometimes takes up critical points of view... to show that someone can still do it.' It may concern Paul to learn that criticising a once high held DOCTOR WHO story is no new thing, let alone *Terror of the Autons.* Let's get things straight - he is not controversial or subversive, just somebody who can write well and has a great knowledge of DOCTOR WHO. Can he deny that this knowledge is something he 'can be sure of in an uncertain world'? He loves writing about the same old DOCTOR WHO stories just as much as the next fan. I only have to look back on his lovely, sweet article in *Skaro* on his top ten DOCTOR WHO stories. Or was that supposed to be one of his political critiques as well?

Fanzine writers all over the country have criticised *Terror* doing just as good a job as he has; the difference between him and the many others is when it comes to the point of him getting on his high horse to tell the world of how he happens to be a cut above the rest when it comes to fandom, and trying to prove his own intellectual worth as a writer. If a few ill-considered knee-jerk opinions are printed at odds with his opinions, can he not just read and forget them? There was no need whatsoever for his *Dissent is Good* reply. It said nothing new about fandom, and it showed me what a pretentious twat he can be at times. Any references to anything other than DOCTOR WHO/TV in his writing has a superficiality to it: he will mention the names 'Marx', 'Freud' and 'Jung' at the drop of a hat and yet he fails to go into any depth concerning their ideas. Or maybe I'm just not up to his intellectual standard to notice these things.

And while we're on the subject of Cornell's writing there's that sad letter he wrote to DWM saying that he won't be including any swearing in his next NEW ADVENTURES novel due to the pleas of a twelve year old girl. How many other serious 'adult' novelists pander to the wishes of a twelve year old? Ben Aaronovitch is right when he says it was not his job to consider whether kids were going to read *Transit*; he was writing to his own tastes, no-one else's. 'Dissent is good', you might say, Paul; publish and be damned.

Cornell is as much a part of an 'exclusive' club as the fans he so patronisingly looks down on; his novels have been badly let down by an immature tendency to include references to his favourite pop groups in the text. What on earth was he playing at putting Vic Reeves in *Love and War*?Not to mention Cornell's pathetic statement about how it was all about AIDS; oh how original, how subversive Paul. And if people are supposed to realise it was an AIDS allegory, then how come the Hoothi spores can be transmitted through any type of physical contact such as a handshake? It seems that in trying his best to seem 'socially aware' and 'intellectual' Cornell has tripped himself up with this ridiculous piece of misinformation.

This letter has come about not merely as a knee-jerk piece of spite against 'Dissent is Good'; it is more the result of the cumulative effect of having loyally read over the last few years the skillfully written articles and fiction of Mr Cornell, and having to put up with all the pretentious shite that goes with it. I would feel free to forget all the above points if it weren't for the fact that Cornell is a)good at writing about DOCTOR WHO and b)so damned prolific in fanzines. But one last message to the man himself: Paul, carry on writing but please ditch the pretence; when writing reviews, fiction, essays etc, no more mention of Marx, freud, Jung etc in conjunction with DOCTOR WHO (unless you have the ability to pull it off).

Guess Who?

David Andrews
Edinburgh

Tim Munro's analysis of John Nathan-Turner's period as producer has made for interesting reading. He is right to criticise the pro-JNT stance adopted by DWAS at this time. Those of us who were in the society and who disliked the Nathan-Turner style watched in despair as a fanatical and unquestioning cult was built up around the producer. And not just by the Executive - ordinary fans were as guilty of this as any, as demonstrated by a selection of correspondence to the fanzines of the day:

"Matthew Waterhouse deserves an Oscar for bringing Adric to life" (*Tardis* Vol 6(2), 1981);

"Won't we have a lovely time next year, with familiar characters in every story?" (*Tardis* Vol 7(5), 1982);

"...the production team deserve all praise for at least trying. The show has come of age and nobody will drag it back." (DWM79, Aug 1983);

"I remain loyal to JNT. He has a greater regard for the series, and us, than Williams ever did...Williams deserved what he got, JNT does not" *(Tardis* Vol 9(1), 1984);

"..all in all (*Twin Dilemma*) was an enjoyable finish to an excellent season which...proves that the anti-JNT bandwagon has very little justification." (*Tardis* Vol 9(1), 1984)

The interesting thing is that all the above are the views of the same correspondent, one of JNTs staunchest defenders at this time. One Tim Munro!

Dalek Booklets

Andrew Pixley
Nottingham

Regarding some of the concerns expressed about the special boxed sets of videos being released this Autumn, I gather from my dealings with BBC Video that these are not regarded as the Fan's Choices (unlike *The Two Doctors* and *Resurrection of the Daleks*), but are aimed firmly at the general public and the "Christmas gift" market. For example, the Dalek booklet which I have written and delivered is only 5000 words (i.e. quite a lot less than the average DWM Archive, for the whole history of the Daleks), and so you can imagine is only a very basic look at the Dalek serials to date. BBC Video's concern was that it should be accessible to all - with 'facts' like "Did you know that Peter Hawkins also did the voices of Bill and Ben" - but whilst being accurate for the fans. And Kenneth Horlock has guessed correctly that the manuscript does include a mention of when a Dalek serial is available on video/audio, to entice the general public into the range the BBC have put out. I cannot comment on the booklet further, but was aware that BBC Video wanted to put a lot of photographs into it.

MAN OF THE MOMENT

From *Silurians* and Survivors through UK Gold to Moonbase Three and, of course, *Paradise of Death,* the telefantasy fan can't miss Peter Miles just now. *Jenny Edwards* spoke to him about his work...

I understand that you were involved in amateur dramatics before you became a professional?

Yes that's right, I'd been a successful amateur actor from about the age of eleven, but it was not until many years later that I decided that I wanted to take it up professionally. I suppose it's like many actors really, it starts out as a hobby when you are young, and it becomes more and more serious as you get older.

How did your association with Doctor Who come about?

After my rep years as an actor, my involvement with fringe theatre moved me closer to London, and many of the young people I met there eventually wafted into television. One such person was Ruth Caleb who is now a very famous TV producer, and it was she who introduced me to Timothy Combe, the man who went on to direct the first Doctor Who story I appeared in [*Doctor Who and the Silurians*]. I played a character called Doctor Lawrence, and I must say it was a superb part.

That particular Doctor Who story has recently been recoloured and released on video. Have you seen it?

No I haven't got a colourized version yet, although a while ago a very kind person did send me a copy of the black and white one. I think I'll buy it soon though, because it's a big temptation for me when I go into Woolworths and see it on the shelves. That, together with *Genesis of the Daleks*, makes thirteen episodes of Doctor Who that they've released with me in now.

***Genesis of the Daleks* was repeated recently.**

Yes I know, Terry Nation wrote an excellent script and I thought it was very well directed by David Maloney. It was in that story that I played Davros's henchman Security Commander Nyder, and really it's for that role that I am most remembered by the fans. I still get people today coming up to me and saying, "Shall I kill him, Davros" and "Thank you, that's what I wanted to know", all very bizarre and all very flattering. I wonder if they're going to release on video the other Doctor Who I did?

I think they have a problem with *Invasion of the Dinosaurs*, because the first episode only exists in black and white.

Well tell them to send it to me, because I've got some felt tips somewhere!

Another SF series you appeared in was Moonbase 3 and I've heard recently that there are plans to release that also.

Absolutely, in fact I received a letter from the BBC only the other week telling me that they intended to release it in 1994. It's funny really, but I thought that was one science fiction series that had gone forever, because I had heard some time ago that it had been wiped; however since then it must have turned up somewhere. [sic]

What part did you play in that series?

I appeared in the first two episodes playing this German scientist called Heinz Laubenthal, who while experimenting in his shed on the Moon somewhere, accidentally blows himself up. Very nasty, especially two episodes in. Why couldn't he have blown himself up in the last episode, that's what I what to know?

He lived in a shed on the Moon?

Well a sort of shed, and in fact I think there was one scene where I had to walk across the Moon's surface to get to the thing. That was the time I nearly suffocated you know?

You nearly suffocated on the Moon?

Yeah. The costume people had forgotten to put any air holes in my astronaut's helmet, and so it wasn't long before I became very short of breath and began to steam up. So I started jumping around a bit and waving my arms at the camera crew, but they still took a long time to rescue me. I think they must have thought I was just over-acting or something!

Your Survivors episode, *Gone to the Angels*, is also due out soon. What do you remember about that?

That was directed by a wonderful guy called Gerry Blake, who unfortunately died not so long ago. In the story I play this paranoid called Lincoln, who is sheltering from the plague in a country cottage somewhere in Gloucestershire. However one thing leads to another and soon he's waving this shotgun around, and trying to kidnap this girl in an attempt to ward off the rest of the cast from his house. In the end they set this dog on him, which in reality wasn't ferocious at all, and just sauntered up and licked my face.

You played another "looney with a shotgun" in the BBC Film Club Production, *More than a Messiah*.

That story was great fun to do, and it was all filmed on location you know. We got to film in the New Forest, Cheddar Caves and later on the Sussex seaside coast, I certainly enjoyed all of that. The production was directed by a very talented individual called Bill Baggs, and he was very good, I'm sure he'll go far.

It was a sort of pseudo Doctor Who story wasn't it?

Yes, I thought it was very Doctor Who. Colin Baker played this mysterious figure called the Stranger and his companion, Miss Brown, was played by Nicola Bryant. In fact another Doctor Who companion, Sophie Aldred, also appeared in the story, playing this sort of ecological wood nymph. I play this chap called Bernard Darton, who after going to this holiday planet for a rest, gets bored, goes mad, and finally runs riot with a shotgun. The character's poor wife was played by actress Barbara [*Planet of Fire*, Blake's 7 - *Stardrive*] Shelley, who is very well known for her appearances in all those Hammer Horror films, quite appropriate really.

You've also been involved in a number of fan-produced audio plays.

That's right. The first one I appeared in was a Doctor Who story for Audio Visuals, which was produced by DWM editor Gary Russell. The story was called *Geopath* and I played the key villain. It was well written and I was very pleased with the finished production. Then not long after that I appeared in a superb audio drama documentary called *Travis: The Final Act*. For that I recreated the role of Secretary Rontane, a character that I had previously played in two episodes of Blake's 7.

What are you allowed to tell us about the new Radio Five Doctor Who story that you're appearing in?

Well it consists of five half-hour episodes and it's called *Doctor Who and the Paradise of Death*. It's written by Barry Letts and it stars Jon Pertwee, with Nicholas Courtney and the lovely Elisabeth Sladen. There are also some wonderful guest artists like Maurice [Edgeworth, *The Twin Dilemma*] Denham, Harold [Gilbert M, *The Happiness Patrol*] Innocent, and Richard Pearce.

Who do you play?

I play a really nasty piece of work called Tragan, and he is allied to a very smooth and powerful villain called Freeth,who is played by Harold Innocent. Tragan isn't a henchman of Freeth, he's a villain in his own right, and Freeth has to be very careful how he treats Tragan because he is very dangerous indeed!

Does Tragan get to die horribly?

No not at all, which is unusual because normally in Doctor Who something terrible happens to my characters. In *Silurians* I drop dead from a horrible disease, in *Genesis* I'm exterminated by a Dalek, and in the *Invasion of the Dinosaurs* I get sent back in time to be eaten by monsters, but in this one I appear in all five episodes and I also get to survive the ending. I'm telling you it's a gorgeous part to play and I've got some tremendous scenes, this is one of the old rip-roaring adventures and it's extremely entertaining, Barry Letts has done a damn good job.

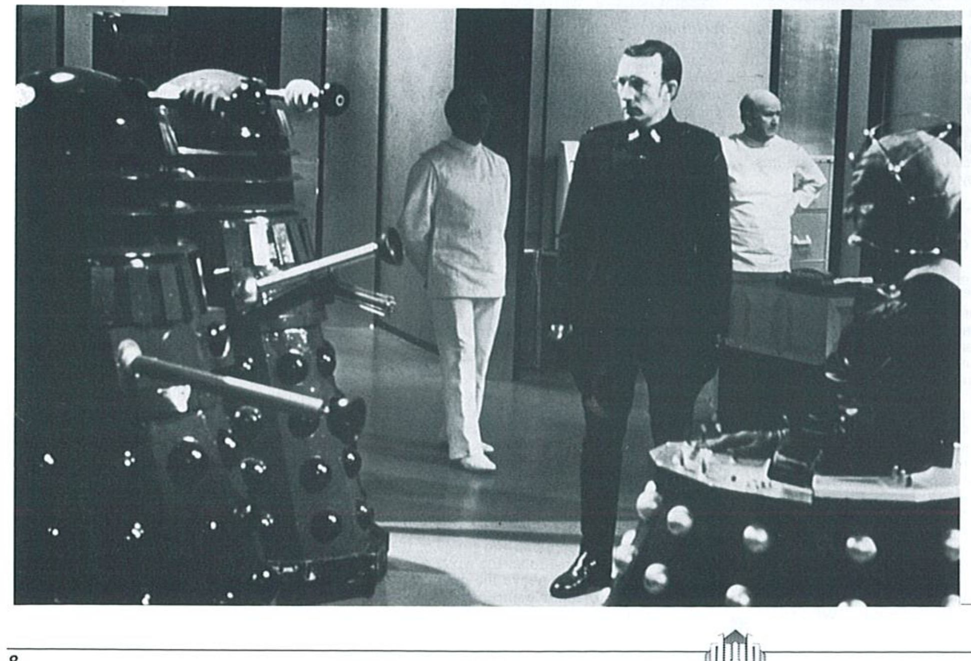
It sounds as if it was a lot of fun to do.

Oh yes it was, the atmosphere was marvellous, really wonderful. We all get on tremendously well and Lis Sladen of course only lives about five hundred yards from my house and so I gave her a lift to the studio every morning, just like the old days. Actually, the part of Sarah Jane has been very well written in this, and I get to play some very powerful scenes with Lis. In fact she physically attacks me at one point.

Is there any possibility that they will be doing more Doctor Who stories for Radio Five?

Well I suppose that depends very much on how popular this one proves to be, but of course every one has put a great deal of effort into it and Barry Letts, who was there for every second of the production, is absolutely thrilled with the finished result. It's coming out on cassette which I think is a very good move.

Peter Miles, thank you very much.



Left: Davros(Michael Wisher) & Nyder (Peter Miles) inspect the first Daleks (Genesis of the Daleks - BBC Video)

One might think, to paraphrase Larkin, that Telefantasy began in Nineteen Sixty Three, at least so far as Britain was concerned. But while Doctor Who *has provided a training ground and common link between the fantastically minded ever since, the story really began some time earlier — about ten years earlier to be precise, at the start of* ***The Forgotten Decade****...*

The Television Experiment

STATE OF THE ART, 1953: There is no satellite TV — there are no satellites, and their potential is realised only by a handful of science fiction fans. Television can be received only in the small areas around the few transmitters, and has just impacted for the first time on the lives of many Britons, as they crowded round their neighbours' set to watch the Coronation. Space flight is already a theoretical and technological possibility, but is still a political and intellectual *impossibility*. Original television drama is in much the same state — not unknown, but with the birth of ITV and its groundbreaking Armchair Theatre still some years away, TV drama is still largely overlooked amongst the classic serials and stage transfers. Appropriately, the two are about to become linked forever as both come to the attention of the general public, one in fiction, the other in fact, on the 18th July 1953.

Space flight had been *almost* within reach since 1945. In America, Russia and Germany enthusiastic amateurs had begun serious work on rocket research in the nineteen thirties, inspired by the work of the Russian pioneer Konstantin Tsiolkovsky, who had defined the mathematics of orbital flight in the early years of the century. They met with varied degrees of success, depending on the political systems of their countries — in the US, Robert Goddard encountered official disinterest and even outright opposition in the form of state 'breach of the peace' regulations, which got in the way of even self-financed test-flights. In the USSR, Sergei Korolyev found his amateur group assimilated by the state, and spent the next twenty years tramping in and out of the gulags as the various marshals over-seeing his work incurred Stalin's suspicion — suspicions visited upon the marshals' pet projects, and all concerned with them. And in Nazi Germany, Werner Von Braun won himself extensive state backing.

To Von Braun and his staff the ultimate aim of their work remained the conquest of space. But the immediate products of their work were the V1 and V2 rockets, a fact which has caused some to subtitle his biography *He Aimed For the Stars* "and hit London." Assessing their options at the end of the war, Von Braun and his staff headed for the American lines, on the grounds that only they and the Russians (and they didn't want to join them...) could afford such research, taking with them design plans including a 'super-V2' capable of hitting America — and of carrying into space a manned capsule already sketched out in their spare time. American troops also recovered a large supply of V2 parts from the Peenemunde labour camp, before destroying the production lines — which lay within the Soviet occupation zone.

Over the next ten years the US Navy made use of V2s for atmospheric research, while the German designers developed their work further into the Redwood and Jupiter projects. But though both were capable of orbital launches (and were later to be used for such) no efforts were made towards this end. In the USSR however, Khruschev, seeing missiles as a 'weapon' which would allow him to cut the 'empires' of the established military chiefs in favour of this 'fourth service', gave Koryolev the backing he needed to match Von Braun's work, and in 1957 they placed a satellite in orbit — thereby demonstrating that the booster, if used as a missile, could reach the US. The news created political hysteria (which eventually contributed to the election of Kennedy and Johnson in 1960) in the States, but even so political considerations came first — President Eisenhower decreed that civilian agencies should launch the first satellite, and so Von Braun had to sit back and watch a series of embarrassing launch failures before he was allowed to proceed, while, reportedly, officials double-checked that he hadn't 'accidentally' mis-set missile test flights in such a way that they'd end up in orbit! And Eisenhower initially planned to abandon the space programme as soon as the Soviet achievement had been matched, as he could see no point to it. Only Khruschev's relentless desire for further propaganda coups kept space-flight alive — on both sides of the Iron Curtain...

But all this lay in the future. In 1953 public and governmental incredulity at the idea, and an inability to see its potential, kept space-flight in the realms of fantasy. A few years later no less a person than the Astronomer Royal would still dismiss it as an impossibility. To treat it as a matter of simple fact, as a trigger for events, in a piece of fiction would require something of a pioneer — someone willing to undertake an experiment...

Original TV drama was, at the time, still something of an experiment in itself. It had been around for some time, but every production to date could have been recorded on a handful of E180s, had such things existed. It had begun with the transmission of J Bissell Thomas's *The Underground Murder Mystery,* directed by G M O'Farrell, on the 19th of January 1937 (it was reperformed on the 27th February), which had lasted a full ten minutes. In June this was followed by a *half hour* play (a respectable duration at a time when most TV drama consisted of single acts from West End plays...) from the pen of Agatha Christie (*Wasp's Nest*), and by the time that World War Two shut down BBC Television in September '39 (the government feared that German aircraft might home in on the signals from the transmitter), another five original plays had been performed, one of them almost 40 minutes long!

Transmissions resumed in 1946, and original drama returned on the 7th November with *The Murder Rap*. By 1953, four more original plays had been produced. In addition, March 1952 saw the birth of the television *serial,* when the ubiquitous Francis Durbridge, creator of the radio detective Paul Temple, contributed *The Broken Horseshoe,* which was followed six months later by his *Operation Diplomat*. In June '53 Doctor Who co-creator Donald Wilson became the first author other than Durbridge to write a television serial when *Stand By to Shoot* began. And immediately afterwards it was followed by another serial — Nigel Kneale's *The Quatermass Experiment*.

Nor was *Experiment*, strictly speaking, the first telefantasy the BBC had produced. GM O'Farrell had produced a 25 minute adaptation of *Alice through the Looking Glass* on the 22nd January 1937, and had subsequently remade both it and *Alice in Wonderland* at regular intervals both before and after the war. A half hour production of Karel Capek's *RUR* was first performed (directed by Jan Bussell) on 11th February 1938 (with Derek Royle amongst others in the cast), and, expanded to 90 minutes, was remade in March '48. A year later HG Wells' *The Time Machine* was staged, and plays such as *Blithe Spirit* also reached the air. But these were adaptations of classics — the first telefantasy written specially for television was the idiosyncratically named *Mr Mergenthwacker's Lobelies,* a 90 minute play screened on 4th May 1947. And even this was originally written for American TV and remade in Britain (a not uncommon practice at the time — Rod Serling's *Requiem for a Heavyweight* and *The Dark Side of the Earth* being later such examples).

So — *The Quatermass Experiment* was actually the thirteenth piece of original drama produced by the BBC, the fourth original drama serial, and the first piece of *original* telefantasy. But it was to be the piece which put all three on the map.

The Quatermass Experiment was never meant to be a piece of science fiction as such — like both its immediate successors it is rooted in the spirit of the times, and it must be viewed in every respect as a product of its times to be properly appreciated nowadays. As author Nigel Kneale later noted, 1953 was "an over-confident year," with rationing nearing its end, Everest conquered, and a New Elizabethan era beginning. Commissioned to fill a six week gap in the BBC's schedules with his first piece of original drama (he had previously adapted classics including *Wuthering Heights* and Chekhov's *Curtain Down* for transmission), Kneale decided to strike a sour note, with a tale of a technological triumph gone wrong, but while to our eyes the progression from the new Comet jet-liners (them-

Left: Quatermass(Reginald Tate), Peter Marsh (Moray Watson), Judith (Isabel Dean), Blaker (W Thorp Devereux) & James Fullalove (Paul Whitsun Jones) crowd round the spacesuited Victor Carroon (Duncan Lamont). The Quatermass Experiment ©BBC selves to prove less than totally successful) to a manned space-flight might seem obvious, at the time, as described above, it must have required unusual insight.

The serial opens with the view from a rocket's nose cone as the Earth falls away — a piece of film whose provenance proves puzzling nowadays, until one remembers those V2 atmospheric sounding flights. "*One morning, a few hours after dawn, the first manned rocket in the history of the world takes off from the Tamoora range, Australia. The three observers see on their scanner screens a quickly receeding Earth, the rocket guided from the ground by remote control as it rises through the ozone layer, the stratosphere, the ionosphere, beyond the air. They are to reach a height of 1500 miles above the Earth and there learn what there is to be learnt. For an experiment is an operation designed to discover some unknown truth. It is also a risk. When it is 1400 miles up, all contact with the rocket is suddenly lost.*" But the unexpected recovery of this rocket was to be merely the foundation for the serial, described by the BBC not as science fiction, but as a thriller...

The basic plots of both *The Quatermass Experiment* and *Quatermass II* should be familiar thanks to Channel Four's screenings of the film versions (*Quatermass and the Pit*, of course, is available on BBC Video), but in both cases the film is a much simplified version, which loses most of the subtlety and depth of the original (in a similar manner to the Amicus version of *The Daleks)*, converting them into straight up and down monster thrillers, whereas the originals were dramatic thrillers using aspects of science fiction to comment on their times (the film of *Quatermass and the Pit*, on the other hand, is a fairly faithful representation, though it could perhaps have done with the extra ten minutes or so needed to retain sequences such as Quatermass' final speech.) Hence plots summaries are presented here for those unfamiliar with the original versions, though in the case of *Experiment* the accuracy of the later episodes cannot, of course, be guaranteed, as the surviving episodes differ markedly in places from the published scripts.

In *Experiment* however the elements omitted from the film are difficult to summarise, as they amount to characterisation and philosophy, not plot complexity, as is the case with *Quatermass II.* The most notable difference is the ending — in the film, the creature is destroyed through electrocution, but on TV it is defeated by the human spirits of the absorbed men, just as is the case in Robert Holmes' later pastiche, *The Ark in Space*. Indeed the Carroon creature is presented not so much as a monster (though his meeting with a small boy clearly echoes *Frankenstein*), but as a hunted beast, attempting to survive by drawing upon the memories of the men it has absorbed. It kills only three times, on each occasion when threatened, and endangers humanity only through its attempts to adapt to life on Earth.

The middle episodes of *The Quatermass Experiment* take a pedestrian approach, establishing the nature of the creature time after time in a manner which suggests that Kneale was at pains to demonstrate that he was not writing about a B-Movie fungus monster (which is what the thing becomes in the film). Interspersed with this are a series of character sub-plots, most notably concerning Paterson, Quatermass's envious assistant, who betrays him in the press while rejecting the Professor's interpretation of events. In places, it seems obvious that the later episodes were still unwritten when transmission began, as several of these character plots simply peter out... only Paterson's is really resolved, through his return to the fold and death in the Abbey crypt.

Viewed nowadays, the production holds up surprisingly well, perhaps because the plot limits itself largely to thriller and character elements, suffering most notably where the sound effects are concerned — or more precisely, where the sound of shoes clumping on the wooden floor of the spacecraft is concerned. Otherwise, its production standards seem little different to those of an early studio bound Who — an astonishing achievement considering that it was produced with the BBC's original equipment, cameras dating back to 1937, with turret lenses switched by hand and back-to-front view finders, which would have seemed antediluvian even five years later. While the exterior set for the space-craft may be unconvincing, similar 'walls with doors' were still in use on Who as late as *Death to the Daleks*, and while Quatermass's sparsely populated control room may seem puny in comparison with NASA's banks of consoles, they seem more convincing when one remembers that the early Soviet space-flights were 'programmed' on abacuses! (Reflecting this, in *Quatermass II* ageing mathematical prodigy Leo Pugh accompanies Quatermass into orbit in case he needs some way of calculating orbital changes while in flight — the idea that the craft might carry a computer, or predictor as they're called in *Experiment*, seeming ludicrous. Understandably, given that the state-of-the-art machine carried on the first Moon landing almost fifteen years had rather less computing power and memory than a present day pocket calculator). From still photos, the final confrontation in Westminster Abbey appears to have been more than adequately realised, even though the thing itself was merely Nigel Kneale's own hands, clad in vegetation encased rubber gloves and poked through a photographic blow-up of Poet's Corner (a location chosen for the final confrontation due to its recent television exposure during the Coronation.)

Unfortunately, the final four episodes of *the Quatermass Experiment* do not survive. The serial was to have been telerecorded, but this in itself was a first, and the predictable strike provoked by disputes over payments for this new procedure led to the equipment being blacked from the third episode onwards. This did not sabotage the production itself, as the later episodes opened not with a recap, but with a narration delivered over studio action (in the case of episode two, the cast standing waiting outside the rocket for its hatch to open) but it has ensured that there is no possibility of the serial's survival. This strike was in itself ironic, as *Experiment* betrays a basic interest in the mediums of film television on Kneale's part, through the inclusion of news-reel footage of the doomed crew setting out for the unknown, and a television broadcast from Westminster Abbey. Though he denies any conscious intention, such things run like a thread throughout Kneale's television work — *The Year of the Sex Olympics* is concerned with television itself, closed circuit cameras monitor continuously through the later stages of *The Stone Tape*, and several episodes of Beasts are set behind the scenes on films or radio (a phone-in host providing the only link to the outside world for the young couple besieged by rats in *During Barty's Party.)* The climax of *Quatermass and the Pit* is similarly relayed throughout Britain on television, and the serial ends with Quatermass addressing the nation, while both *Quatermass II* and *Quatermass IV* open with 'televised' space disasters.

The first serial having been unexpectedly successful, creating a stir remembered even by those who didn't have a television, Kneale and his producer Rudolph Cartier, fresh from their controversial production of *1984*, planned a second serial in 1955. In contrast to the almost entirely studio bound *Experiment, Quatermass II* was to include extensive location inserts, shot mainly at an oil refinery in Essex's Mucking Marshes, and was to be entirely written before transmission, with these locations in mind. The serial was also to be given a repeat screening from telerecordings later on in the week of transmission, such practices having become established as original drama became increasingly common over the two years separating the serials. Indeed, *Quatermass II* was to mark another landmark of sorts, as for the first time the BBC screened two original drama serials at once, the other being a great dynastic pot-boiler, *The Makepeace Saga*, starring Patrick McGoohan (in fact, though Quatermass is always said to have 'cleared the streets', *the Makepeace Saga* actually achieved higher Viewer Ratings, generally reaching the eighties while *Quatermass II*'s figures slowly declined from 75 down to 63 for the final episode).

A set-back to the production came just weeks before pre-filming was to have begun, when Reginald Tate, who had played Quatermass in the original serial, collapsed outside his house and died, at the early age of fifty eight — his sudden death, and the rushed recasting which ensued, ensuring that Professor Quatermass would be played by a different actor in each serial.

The Quatermass Experiment

Some hours after it should have returned to Earth, Professor Quatermass's British Rocket Group re-establishes contact with the first manned craft to leave the Earth's atmosphere. The nuclear rocket is brought down by remote control, crash landing on the Wimbledon house of an elderly lady. When its hatch opens, however, two of the crew are found to have disappeared, leaving only the catatonic Victor Carroon behind. Carroon's wife Judith, another of Quatermass's assistants. had planned to leave him for her colleague Briscoe, and blames herself irrationally.

The pressure suits of the missing men, Greene and Reichenheim, are found intact in the rocket cabin, while Carroon's fingerprints prove to be a combination of all three men's. Then Carroon starts to exhibit aspects of the missing men's personalities (speaking in German), while an organic paste which might consist of human cells is found behind the capsule's panelling. Carroon is taken back to the capsule where the capsule's on-board recorder is played back in an attempt to trigger his memory, but this fails, the tape merely confirming that all three men were aboard when *something* happened, while the public comments of a member of Quatermass's team disgruntled that he was not chosen for the flight (who later launches a public attack on the Professor) lead the press to believe that the flight might have had a military purpose.

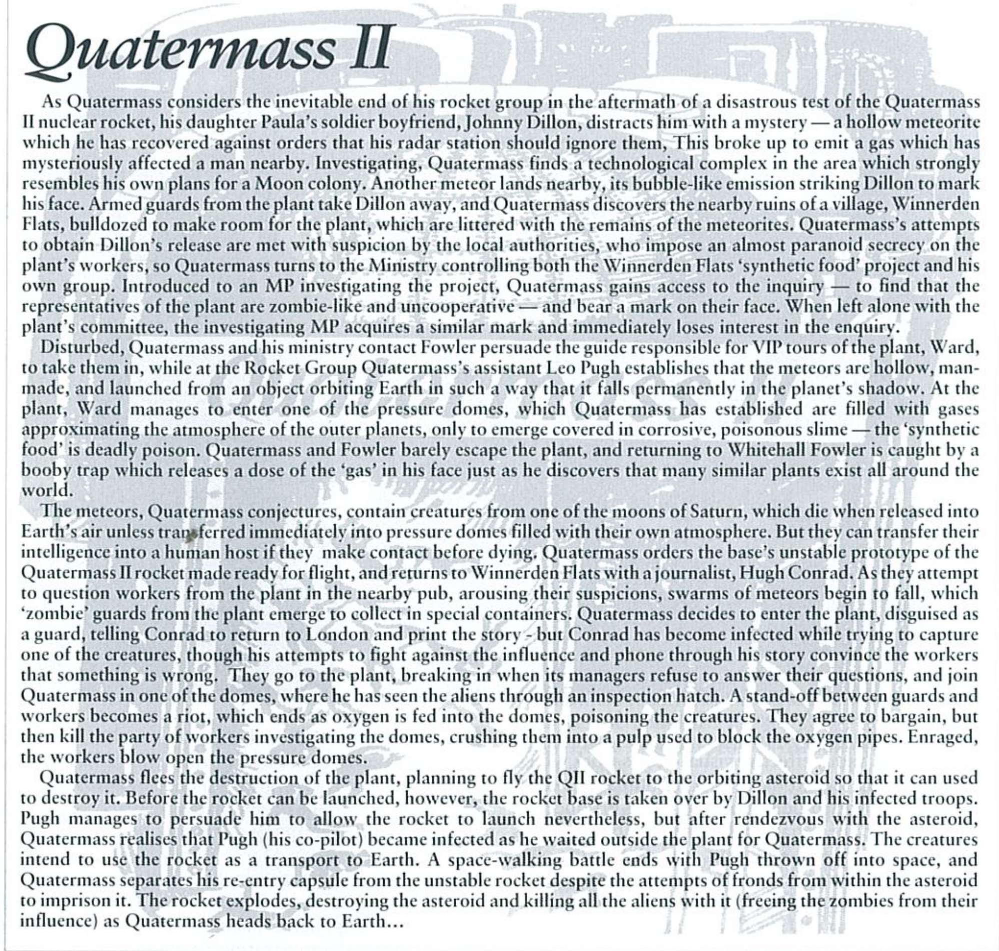
As Quatermass speculates that the rocket might have encountered some utterly alien 'life-form', able to reshape living things to its own form, Carroon smashes his fist into a pot cactus in the old lady's house, absorbing it, before clubbing down an intrusive photographer who has struck a deal with Judith to take him to his paper's safe house. The photographer is killed, his life absorbed out by the assimilating alien potential.

In the ensuing confusion, Carroon is abducted by foreign agents attracted by the press stories. Inspector Lomax, who had been investigating the disappearances, soon locates the kidnappers' car, but Carroon has already escaped, killing one of his abductors, and gone to ground, seeking refuge on a building site and, after befriending a child, in a cinema showing a 3-D space film. Lomax's search is hampered by his reluctance to hunt a 'national hero', but with the aid of a perceptive journalist, James Fullalove, Carroon is traced to a pharmacist's, where the intelligence inhabiting him has instinctively located (using Greene's knowledge of chemistry) a solution it requires to successfully merge the animal and plant tissue currently making up its body. Sheltering in St James' Park, the Carroon creature continues to absorb both vegetation and park animals, leaving behind fragments which Briscoe recovers and cultivates back at the rocket group. He discovers that it is capable of producing spores, each able to 'infect' an animal as the rocket crew were infected.

The creature, no longer human in form, is found to have taken refuge in Westminster Abbey by a television crew making a broadcast on architecture. Though the lab specimen is successfully destroyed by electrocution in a sealed environment, a plan to use flame throwers on the thing is abandoned once it spreads into the Abbey crypt (killing Quatermass's critical colleague), making it impossible to destroy it all at once. Quatermass issues a warning on television, deciding, as panic begins to spread, that people should know the facts so that they can "face it with understanding — not like animals."

Fearing that the human intelligences within the creature will allow it to react to any attack, Quatermass decides instead to try to appeal to them. Playing the record of the flight to the creature, Quatermass guides them into reliving their encounter with the alien, encouraging them to resist now they understand what happened, persuading them that it can only exist on Earth through the capabilities it has taken from them. Reasserting their human spirit, they separate their essences from it, and the merged creature withers and dies...

The relative merits of the various Quatermasses will be long debated, with only the films' Brian Donlevy's place at the bottom of the heap assured. But Reginald Tate has a strong claim on the title of 'definitive Quatermass', to judge by the surviving episodes of *The Quatermass Experiment*. That's not to criticise his successors' performances, though John Mills' portrayal in the 70s revival is curiously flat much of the time. But no other actor quite captured the impression evoked by Kneale's description of the character. Robinson seems too burly, creating an impression more evocative of a politician or an engineer than a scientist. As such he's probably more representative of the 'real-life' Quatermasses than the rest, as they *were* engineers with a gift for winning political support (in fact, Robinson bears a slight resemblance to Sergei Koryolev), but... that wasn't quite the character Kneale seemed to intend (though his plot-role in *Quatermass II* does move him in this direction). Both Andre Morrell and Andrew Keir (in the TV and film versions of *Quatermass and the Pit* respectively) are superb, but again neither quite hits the mark. Morell's *Quatermass* seems a little too clubbable — too much a part of the establishment given Quatermass's relations with his superiors by the time of *Pit* — while Andrew Keir's bluff Scottish eccentric is slightly *too* much the outsider. Reginald Tate's Quatermass comes over as a sheltered academic, weighed down by the responsibility his project has brought down upon him — every inch Kneale's 'troubled Professor'. Had he lived the extra couple of months necessary for him to reprise the role, there can be little doubt that he would have made it inimitably his own, making at near impossible for anyone else to adequately assume it.



Right & p.12: Covers to the Penguin Books of the scripts.

Quatermass II

As Quatermass considers the inevitable end of his rocket group in the aftermath of a disastrous test of the Quatermass II nuclear rocket, his daughter Paula's soldier boyfriend, Johnny Dillon, distracts him with a mystery — a hollow meteorite which he has recovered against orders that his radar station should ignore them, This broke up to emit a gas which has mysteriously affected a man nearby. Investigating, Quatermass finds a technological complex in the area which strongly resembles his own plans for a Moon colony. Another meteor lands nearby, its bubble-like emission striking Dillon to mark his face. Armed guards from the plant take Dillon away, and Quatermass discovers the nearby ruins of a village, Winnerden Flats, bulldozed to make room for the plant, which are littered with the remains of the meteorites. Quatermass's attempts to obtain Dillon's release are met with suspicion by the local authorities, who impose an almost paranoid secrecy on the plant's workers, so Quatermass turns to the Ministry controlling both the Winnerden Flats 'synthetic food' project and his own group. Introduced to an MP investigating the project, Quatermass gains access to the inquiry — to find that the representatives of the plant are zombie-like and uncooperative — and bear a mark on their face. When left alone with the plant's committee, the investigating MP acquires a similar mark and immediately loses interest in the enquiry.

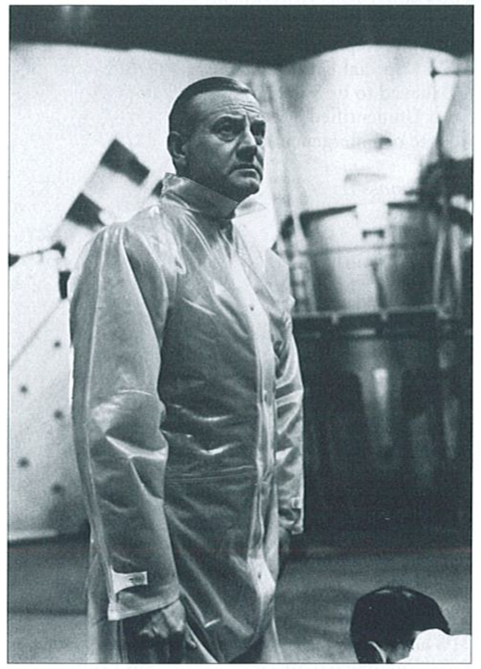
Disturbed, Quatermass and his ministry contact Fowler persuade the guide responsible for VIP tours of the plant, Ward, to take them in, while at the Rocket Group Quatermass's assistant Leo Pugh establishes that the meteors are hollow, man-made, and launched from an object orbiting Earth in such a way that it falls permanently in the planet's shadow. At the plant, Ward manages to enter one of the pressure domes, which Quatermass has established are filled with gases approximating the atmosphere of the outer planets, only to emerge covered in corrosive, poisonous slime — the 'synthetic food' is deadly poison. Quatermass and Fowler barely escape the plant, and returning to Whitehall Fowler is caught by a booby trap which releases a dose of the 'gas' in his face just as he discovers that many similar plants exist all around the world.

The meteors, Quatermass conjectures, contain creatures from one of the moons of Saturn, which die when released into Earth's air unless transferred immediately into pressure domes filled with their own atmosphere. But they can transfer their intelligence into a human host if they make contact before dying. Quatermass orders the base's unstable prototype of the Quatermass II rocket made ready for flight, and returns to Winnerden Flats with a journalist, Hugh Conrad. As they attempt to question workers from the plant in the nearby pub, arousing their suspicions, swarms of meteors begin to fall, which 'zombie' guards from the plant emerge to collect in special containers. Quatermass decides to enter the plant, disguised as a guard, telling Conrad to return to London and print the story - but Conrad has become infected while trying to capture one of the creatures, though his attempts to fight against the influence and phone through his story convince the workers that something is wrong. They go to the plant, breaking in when its managers refuse to answer their questions, and join Quatermass in one of the domes, where he has seen the aliens through an inspection hatch. A stand-off between guards and workers becomes a riot, which ends as oxygen is fed into the domes, poisoning the creatures. They agree to bargain, but then kill the party of workers investigating the domes, crushing them into a pulp used to block the oxygen pipes. Enraged, the workers blow open the pressure domes.

Quatermass flees the destruction of the plant, planning to fly the QII rocket to the orbiting asteroid so that it can used to destroy it. Before the rocket can be launched, however, the rocket base is taken over by Dillon and his infected troops. Pugh manages to persuade him to allow the rocket to launch nevertheless, but after rendezvous with the asteroid, Quatermass realises that Pugh (his co-pilot) became infected as he waited outside the plant for Quatermass. The creatures intend to use the rocket as a transport to Earth. A space-walking battle ends with Pugh thrown off into space, and Quatermass separates his re-entry capsule from the unstable rocket despite the attempts of fronds from within the asteroid to imprison it. The rocket explodes, destroying the asteroid and killing all the aliens with it (freeing the zombies from their influence) as Quatermass heads back to Earth...

If *Experiment* was the tale of a triumph gone wrong, *Quatermass II* adopts a doom-laden tone from the start, reflecting a new scepticism towards corporate Britain. The Quatermass I rocket is obsolete, banned under an international treaty on nuclear contamination, and the Quatermass II prototype has just failed on test in Australia — disastrously, taking a large amount of desert and the entire test crew with it in the nuclear blast. Then Quatermass becomes involved with what proves to be another alien incursion onto earth — but whereas the original visitor was a lone influence, at bay in human society, these aliens have already infiltrated themselves deeply into the government and establishment, leaving Quatermass as a dogged maverick seeking the truth. The serial almost verges on the formulaic as each episode Quatermass recruits the help of a new ally (Captain Dillon, the civil servant Fowler & Vincent Broadhead MP, PR consultant Ward, journalist Hugh Conrad, 'salt of the earth' workers and, finally, his own deputy Leo Pugh), each of whom represents a different section of the establishment, only to lose them to the aliens' influence, in part because they ignored Quatermass's warnings in favour of pursuing an interpretation of events appropriate to their own agenda . These allies include such future notables as Maigret's Rupert Davies, been and gone all too quickly in episode two, Steptoe's Wilfred Brambell, and Roger Delgado, somehow almost unrecognisable as a suavely handsome and charming journalist, with only his voice occasionally betraying that this really is the Master to be. At the time of transmission Nigel Kneale was at pains to stress in *Radio Times* that *Quatermass II* was a separate work in its own right, with none of the original characters other than the Professor himself carried over, but this merely strengthens the suspicion that this was not initially the case, as Conrad could easily have been *Experiment's* James Fullalove (superbly played in the original serial by Paul Whitsun Jones) who did eventually reappear (recast) in *Quatermass and the Pit*, and Quatermass actually attempts to contact Inspector Lomax (who does indeed feature, along with several of the BRG's original staff, in the film version).

Space-flight, an experiment and achievement in the first episode, here becomes a mere plot point — an early indication of how its novelty would soon wear off, to the point where within four years of the first manned flight taking place, American audiences would write in to complain at TV coverage of the Gemini missions. However, despite the serial's expression of the anti-technological paranoia just beginning to rear its head in the developed world through the aliens' use of an 'experimental complex' as their base, the serial continues to present science as a force for good if used with intelligence and reason — an attitude which even then was unusual in film SF ("There are some things we are not supposed to know."), and which has since become all too rare in telefantasy (as the anti-scientific attitudes of the Cartmelised Doctor demonstrate.) — through the person of Professor Quatermass himself. John Robinson's performance as Quatermass suffers due to the circumstances of his arrival, and in episode one it's very obvious that he is reading his lines from idiot boards on several occasions, but this isn't the case in later weeks, and to be fair to him he settles into the role well by the end.

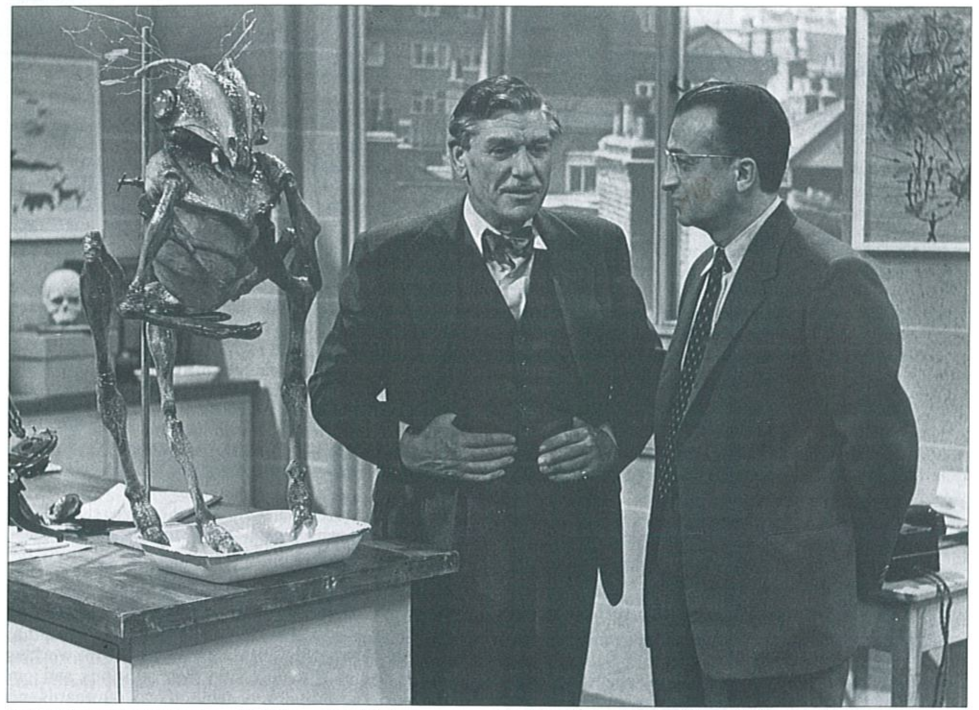


Professor Quatermass (John Robinson). Quatermass II ©BBC

Unfortunately, the generally improved production standards of *Quatermass II* work somewhat to its disadvantage in retrospect. Whereas the obviously studio bound settings of *The Quatermass Experiment* had given it its own distinctive air of reality, encouraging viewers to 'give it a chance,' *Quatermass II* reaches higher, and it therefore proves more likely to fall short. In particular, telecine inserts fail to materialise on several occasions (forcing John Robinson and Roger Delgado to improvise hilariously at one point), while the orbital sequences in episode six are frankly comical. In effect, *Quatermass II* has four 'good' episodes, the middle ones, and two poor ones. Ironically, the subsequent film version effectively omits the very episodes which needed remaking. While its unlikely that Brian Donlevy would have improved even on the poor performance given by John Robinson in episode one, episode six would have benefitted greatly from a film budget. As it is, the Earthbound sequences are rather more atmospheric and impressive on TV than their equivalents in the film, and include the first examples of the work of the BBC Visual Effects Department.

The destruction of the Winnerden Flats complex now seems a curious piece of effects. It's not exactly convincing, but it's entirely different to any other piece of effects work ever shown (rather than slow motion filming, the plant was shot underwater, with the gasses from the dome represented by milk...), and this helps it to hold up in a way that the flash charges and gas jets used for the same sequence in the film version does not. The impressionistic close-ups of zombie guards emerging from the gas flowing across the complex to machine-gun the camera add to this effect — it's the emotional impact of the sequence that's important, not its realism. Unfortunately, the same cannot be said of Quatermass's space-flight in episode six, where the launch of the Quatermass II rocket, the rod supporting it clearly visible against the 'night sky', contrasts unfavourably with the realistic model shots of the British Rocket Group base in earlier episodes, and the space-walk sequences (also transmitted live) are frankly laughable. Nevertheless, Hugh Griffiths' performance as the tortured Pugh, fighting (like Victor Carroon in the previous serial, against the alien influence) holds the episode together, allowing it to bring the serial to an effective close if watched with the production background in mind...

By 1958 the environment surrounding Quatermass had changed almost unimaginably from that which existed five years before. The first satellites were in orbit, with animal flights clearly testing the way for manned missions. ITV had broken the BBC's monopoly on the fast increasing television audiences, now acknowledged by television reviews in *The Times*, and broadcast technology had come on in leaps and bounds, nearing the plateau it would then occupy until the introduction firstly of colour, then of digital image manipulation. Despite this however *Quatermass and the Pit* was still transmitted live, though with extensive filmed inserts shot at Ealing



Above: Quatermass (Andre Morrell) & Roney (Cec Linder) Quatermass & the Pit - BBC Video

studios, and highly effective visual effects work which still holds up well today. *The Pit* compares exceptionally well with modest budgeted films produced at the time, and the serial richly deserved its placing as one of the few early SF works, and almost the only piece of television, to enter an authoratitive list of the 'Best 100 Films on Video' compiled last year.

In *Quatermass and the Pit*, an object is found during preparations for the construction of a building (this is in fact a weak point in the script — as Kneale has noted, the serial was inspired in part by the reconstruction now occurring on bomb-sites all over London, but it is made clear within the plot that no bombs ever fell on this site. Why then was it being redeveloped, when there was still waste-ground throughout the city?). It proves to be a Martian spacecraft, which crash-landed there millions of years before, when the Martians were acting to preserve their dying civilisation by implanting their doctrines of racial and sociological purity deep within human nature, leaving behind race memories of the Martians' cabbalistic science in the process. But this explanation is rejected by narrow-minded and arrogant politicians and soldiers, and as a result the semi-sentient hull is able to emphasise the Martian heritage within the human race, in an attempt to turn London into a Martian colony, while purging the species of those elements who have evolved beyond the Martian legacy…

With space-flight now a reality, and dogs, if not men, already in orbit, the new serial ignored it almost altogether, the Professor's background serving merely to introduce him to the soldiers of the bomb squad investigating the Martian hull, and provide an example of mankind's desire to introduce the military into everything (his rocket group having recently come under military control so that it may be used to construct a nuclear doomsday weapon on the Moon and, significantly, on Mars). Instead, the focus lies once again upon possession. In one respect however *the Pit* differs from its predecessors. In them, possessed humanity fights back against the influence controlling it, demonstrating the 'indomitable' human spirit in a way STAR TREK might have been proud of. But in *The Pit,* the alien influence is a part of human nature, a part deliberately instilled by the Martians and reinforced by the Martian hull, but a part which mankind has proved all too willing to demonstrate of its own accord (a subject which will be discussed, as will the *Quatermass and the Pit* in general, in more detail in DWB118). Quatermass himself is this time a part of the problem, forming the apex of a dramatic triangle representing the extremes of human behaviour. Professor Matthew Roney, an academic forced to play to the press (and therefore not unlike the Quatermass of the original serial), represents those humans who have outgrown the Martian legacy of bigotry and violence (though the returning Fullalove also proves to be immune to the Martian influence, a fact which costs him his life) while Colonel Breen is the principle example of a pure bred Martian. Soldiers are not condemned outright, however, John (*Shockeye*) Stratton's Captain Potter being another of the 'mature' humans, while Quatermass's battle to remain himself as his Martian heritage surfaces epitomises the internal battle against their own worst nature that the majority of the species face. Andre Morrell's performance once influenced in the final episode, as indeed throughout the serial, is superb, and despite the reservations expressed earlier he is undoubtedly the most compelling of the Quatermasses, which allows for an interesting contrast with Roney (who, as noted above, is rather closer in some ways to the Professor of *Experiment).*

Quatermass and the Pit may seem a little slow to those accustomed to the all-action multi-million dollar budget SF of recent years, but even more so than its predecessors, *Pit* is a drama masquerading as a science fiction thriller, and compared with the straight dramas produced even today, it is both tense and stylish. Its production standards can hardly be faulted — though the more thriller orientated film version is unquestionably the best of the films, it at no time improves on the original, while in the brief glimpses of ancient Mars the Martians, woodenly unconvincing in the film, are terrifyingly impressive. With *Quatermass and the Pit,* TV drama had come of age.

And there it ended, appropriately enough, QUATERMASS having seen both original television drama and space-flight become established realities. By now the television *series* had arrived, and with the birth of Z CARS little more than a year away, it was time for a different type of experiment. Except, of course that it wasn't the end— QUATERMASS'S return to television was mooted throughout the seventies, until *Quatermass [IV]* finally reached the screen in 1979, putting a final end to the Professor's adventures in a tale which takes an embittered view of society, while still allowing science its role as a force for good, when properly tempered by love. But that's a matter for another article. Earlier, Derrick Sherwin considered reviving QUATERMASS as a successor to DOCTOR WHO, only for Nigel Kneale to reject his request, unwilling to have the Professor return to haunt him (a curious attitude for him to take, considering that he was working with the BBC on an early version of *Quatermass IV* only two years later). The season of DOCTOR WHO which followed as a result clearly shows the QUATERMASS influence — *Spearhead from Space* is a typically Holmesian pastiche of *Quatermass II,* while the race memories featured in *The Silurians* echo *The Pit,* and *The Ambassadors of Death* posits the self-same mystery as *Experiment*, only to provide a different solution (in fact, General Carrington's cover story echoes the events of *Experiment).* While the former is really too directly imitative to have been produced, it seems reasonable to suppose that had Kneale not objected, 1970 would have seen Professor Quatermass's visit to the Wenley Moor cyclotron, and his return to the British Rocket Group to provide assistance to his successor once or twice removed, Professor Cornish. An intriguing thought.

But back to 1959. *Quatermass and the Pit* was repeated the following year, as two ninety minute instalments. By then, it had been succeeded by *A for Andromeda*, a serial whose success was almost as unexpected as *The Quatermass Experiment's* own, a whole series of fantasy plays and serials having followed in the years since 1953 without quite matching QUATERMASS'S success.. And it is at these that the second article in this series will look next issue…

Anthony Brown

The Quatermass Experiment		
1)Contact has been Established…	18/7/53	
2)Persons Reported Missing…	25/7/53	
3)Very Special Knowledge	1/8/53	
4)Believed to be Suffering…	8/8/53	
5)An Unidentified Species	15/8/53	
6)State of Emergency	22/8/53	
Quatermass II		VR:
1)The Bolts	22/10/55	75,79
2)The Mark	29/10/55	74,76
3)The Coming	5/11/55	71,76
4)The Coming	12/11/55	72,72
5)The Frenzy	19/11/55	69,69
6)The Destroyers	26/11/55	63,66
Quatermass and the Pit		
1)The Halfmen	22/12/58	71
2)The Ghosts	29/12/58	72
3)Imps and Demons	5/1/59	72
4)The Enchanted	12/1/59	71
5)The Wild Hunt	19/1/59	70
6)Hob	26/1/59	71
Quatermass (ITV)		
1)Ringstone Round	24/10/79	
2)Lovely Lightening	31/10/79	
3)What Lies Beneath	7/11/79	
4)An Endangered Species	14/11/79	

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BARRY LETTS

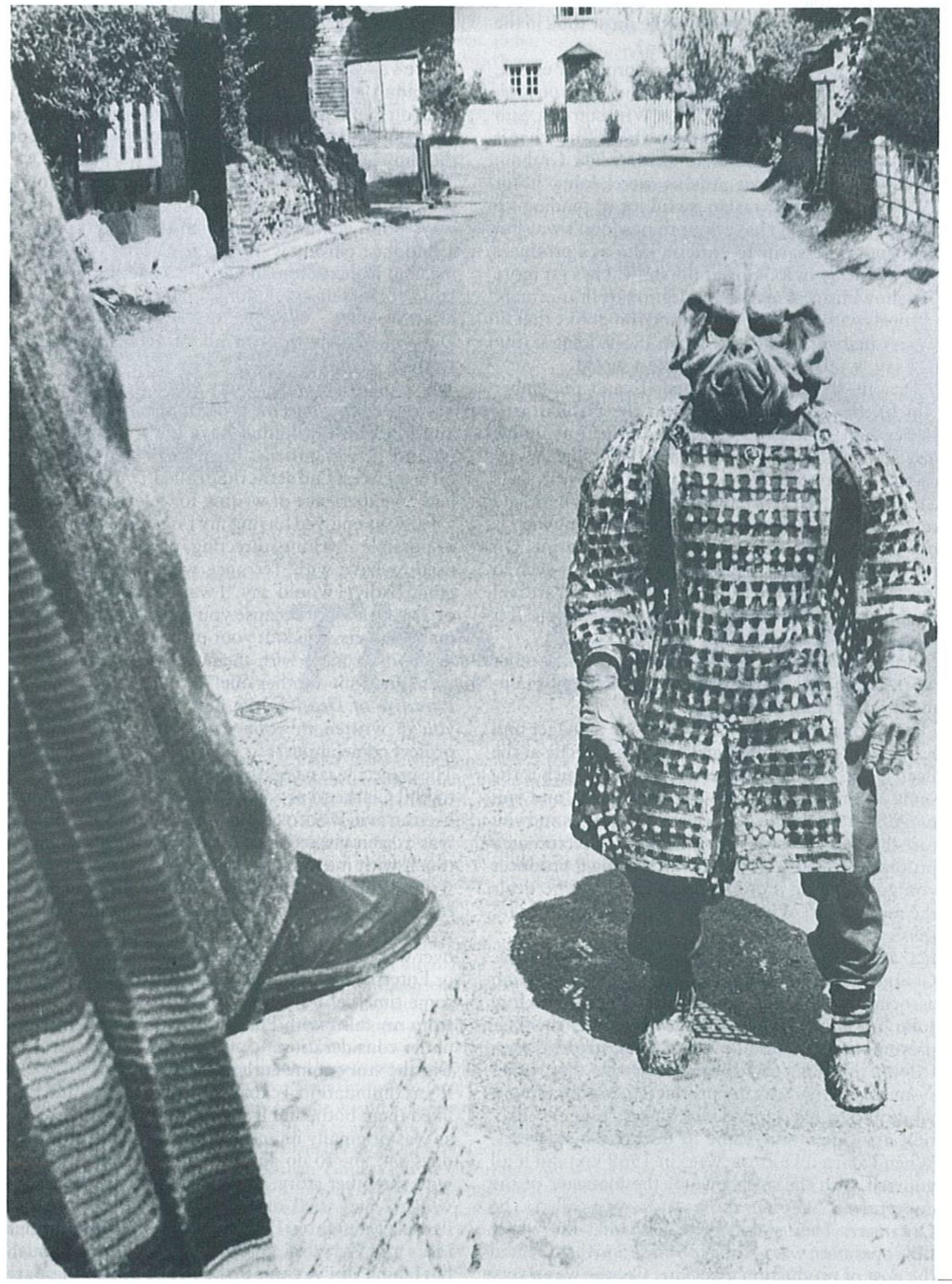
In the concluding part of this interview, Barry Letts discusses MOONBASE THREE, *Paradise of Death* and casting the fourth Doctor…

WHY DID YOU finally decide to cast Tom Baker as the fourth Doctor, and can you tell us who else was on your shortlist?

I SAW a lot of actors, and what I said to each one was, "I'd like to meet you to discuss the possibility of you becoming DOCTOR WHO. This isn't an offer, I'm doing this with a lot of people and when I've seen everyone then I'll make up my mind". There were four people at the top of my shortlist. Graham Crowden said he loved the idea of being DOCTOR WHO but he didn't want to tie himself down to at least a year's contract, possibly more, because he told me he loved playing in the theatre and it might mean that half way through the first season he'd suddenly be offered a lovely part at the National which he'd have to turn down and he couldn't face that.

There must have been a special quality that you were consciously looking for to have arrived at Tom Baker?

What I told all the agents and everybody who asked me was, "In DOCTOR WHO the Doctor is the central character but sometimes he might not have all that good a scene, but he's still got to be fascinating to watch". You've got to have someone who's got that quality. You can have somebody who's giving a performance, which Patrick [Troughton] did and perfectly well, but it's preferable to have an actor who's fundamentally playing himself. So in effect what you want is somebody who is an eccentric in his own right, a personality, so all he's got to do is be himself and you're fascinated to watch him. He's at ease doing that and it's easier for people to write for him because they know what sort of person he is rather than having to create a character. I also said that I didn't care whether he was a well known actor or an unknown.



One I thought well worth investigating was Richard Hearne who played Mr. Pastry, so he came along and talked it through. By that time it turned out that he'd really retired and he spent his days opening garden fetes and that sort of thing, and I realised very soon that he was too old and that he couldn't have taken the strain, and indeed he died a few years later. He was also getting a little confused and he was saying to me, "Yes, I like the DOCTOR WHO programme, it's a very good programme, but I can't see that Pastry's right for it", and I said, "No, Richard, we're not asking Pastry to play the Doctor, we're asking will **you**, Richard Hearne…?" "Yes, I see what you mean, but Pastry's a comic character…"

Michael Bentine was a hot favourite at one point. He was very keen because he loves science, the fantastic and the paranormal in real life. He was fascinated and we talked about the type of scripts that might be written and he said, "Well, what about my input in the scripts?" I said, "What do you mean?" "Well, I've been in this business now since I came out of the army [at the end of World War II] and I've never performed anything I haven't actually written - I feel I've got to be in on all those scripts". I knew it just wouldn't work, it couldn't, because of the sheer schedule apart from anything else, so we parted happily on that basis.

Another favourite of mine was Fulton McKay who was in The *Silurians*. In fact, to be honest, if we hadn't cast Tom we probably would have gone for Fulton McKay.

It's interesting to note the diversity of actors you were considering. You evidently weren't looking for a particular 'character'?

No we weren't, as long as it wasn't the same as Jon Pertwee. We didn't want a second Jon Pertwee or a poor man's Jon Pertwee but somebody who was radically different and with the qualities I mentioned. The reason I picked Tom over Fulton was that although Fulton would have been a very good Doctor, he would have been in the same category as Patrick, who I'm not saying was not a good Doctor but Patrick was giving a performance. Fulton would have given a bloody good performance too but it wouldn't have just been Fulton being himself you see. Now Tom was the eccentric par excellence - it's very difficult to distinguish which is Tom and which is DOCTOR WHO! Everything about him is larger than life. Jon Pertwee has got that sort of star quality that makes you think this chap is different in essence from everyday people like us.

Fulton McKay could apparently be quite difficult to work with. Were you at all concerned about this?

No, I knew Fulton quite well and we got on very well indeed, in fact I took my wife to dinner at Roger and Kismet's on one occasion and Fulton and his wife were there and we got on like a house on fire. People like Fulton have a reputation for being awkward because they're perfectionists. They don't suffer fools gladly and if people muck them around they say so in no uncertain terms, and I like that because I'm very much that way myself! I like to know where I stand. If you get somebody like that and he's a very good actor to boot and he makes a suggestion, you **listen**. Fulton was a clever man, an intellectual, and if he made a suggestion it was well worth listening to.

Did you speak with William Hartnell at any length when he did *The Three Doctors*?

He was so ill by then he couldn't play the part we originally had for him. I got his number from somewhere and rang him at his home and spoke to him and he sounded fine and said, "What a lovely idea, yes, I'd love to", so the intention was to have him centre-stage with the other Doctors. Then his wife rang me back and said, "Look, Barry, I'm sorry but you've been misled - don't start writing him into the scripts". She explained that he had arteriosclerosis in his brain and that he had good days and bad days and I had got him on a good day. We discussed the situation in great detail and I asked her what he could do, and so we wrote it as it was and all his inserts were done down at Stage 2 at Ealing on film, very gently shot by shot without all of the hassle of the studio, and he read his lines from an autocue. The

Left: Styggron inspects the tethered Doctor (The Android Invasion) sequence before he was picked up by the Time Lords was done in his garden in which we did a photocall with Jon and Pat. The *Radio Times* photocall of all three Doctors was done in a photographic studio somewhere in Fulham.

How did you get appointed to produce the Classic Serials after leaving Doctor Who?

I didn't go straight into the Classic Serial. What happened was that Terrance and I both wanted to get out of Doctor Who after three years. We both felt we'd had enough and Terrance had been doing it for a year longer than me. We went to see Ronnie Marsh and he pleaded with us to stay, and as we came out of his office Terrance said, "You know, this is the only prison where you get time on for good behaviour!" So we stayed for another couple of years but it really was long enough. Ronnie then asked me to go over to the Series Department where he had gone (he'd left Serials around the time I was casting Tom) and he asked me to produce *Marie Curie* from scratch. I went over to find myself in the middle of a big political row because Peter Goodchild — the Head of Science Features who had done a lot of successful drama — said, "*Marie Curie* is mine, why should you do it?", to which Series replied, "Yes that's all very well but your things cost too much", etc. etc. To cut a long story short it was taken out of the schedules for that year and came back the following year when Peter produced it. So here was I under contract until September with no work to do. For a while I acted as a sort of an assistant to Ronnie looking for new projects, reading scripts and so on which I hated because the other producers didn't know whether I was a head of department or what the hell I was, and they didn't know whether to take things to Ronnie or to me. So I said to Ronnie, "Look, I'd like to work out my time to the end of my contract as a director and then go back to freelance directing", and he said okay.

So I went around drumming up work. I went to all the producers, including Gerald Glaister who put me down to do an episode of The Expert, and John McCrae who was doing the BBC1 Classic Serial and offered me The Prince and the Pauper. That's how I did *The Android Invasion* - I went to Philip and said "If you need a director I'm available."

What happened to Tom Baker's voice in the early scenes of *The Android Invasion*? When he comes out of the TARDIS with Lis Sladen he can hardly speak, he sounded like he has the flu. Was that due to the scene where he had to hide under water?

As far as I remember he had no ill effects from going under water. He volunteered do it for which I was very grateful. Of course you wouldn't go into canals or rivers or anywhere where there might be rats nowadays because of a particular disease that can be transmitted to humans [Weill's disease] which can be a killer. The symptoms are like flu, but Tom certainly didn't catch it.

Would you agree that Lis Sladen's portrayal blossomed once she was paired with Tom Baker?

If you think about it Katy blossomed in her second season too. Lis only did one season with Jon in which she played herself in and then she took off. As I was saying, it was straight after *The Android Invasion* that I was down to direct The Prince and the Pauper, but suddenly John McCrae was offered the job of head of drama for the equivalent of BBC2 in New Zealand so I hadn't got a producer. Shaun Sutton, at that time head of drama, suggested that I should take over as producer of the Classic Serials so that's how how I got into that. In fact my favourite job in my entire career in that slot was writing and directing Gulliver! Jonathan Swift wrote *Gulliver in Lilliput* as a simple narration of somebody going to a country with a lot of little people. It's a magnificent satire but he didn't write a dramatic story and he didn't write any scenes. So to dramatize it I had to make it not exactly out of the whole cloth but out of what's there, so that was fun. I also loved all the special effects stuff and making that work, and of course I had an absolutely marvellous cast, especially Lis Sladen who gave the most brilliant performance as the leading lady in it.

Did you continue watching the series after you left?

Yes, for some years. I certainly watched all of Philip's stuff but I didn't see everything that Tom did.

It was some years later before you returned to the programme as Doctor Who's only, to date, executive producer. Exactly what input did this entail?

I was there more as back-up help if anybody needed me, I wasn't overseeing it. My role was exactly the same a head of drama has if there isn't an executive producer. What he does is to read the scripts, make discreet enquiries about the way casting and so on is going, and generally make himself available and pop in from time to time to make sure everything's going all right. Then he sees the final show, either before or after it's dubbed, and makes comments on it, that's all, and at that stage he can have an editorial input. He can say it's too violent and pull certain shots or whatever, and that I did.

I had quite a lot of input into the scripts in that first season in so far as I took them as seriously as if I were going to produce or direct them myself and I made detailed comments and talked them through with either John or Christopher Bidmead, a very clever man.

Did you think Peter Davison was a wise choice to take over from Tom?

I think he's a good actor but I don't think he fits in with the criteria I've already described. John Nathan-Turner considered casting Richard Griffiths initially. I went with John to LWT to see Richard Griffiths [appear] in a sitcom with Elaine Stritch [The Two of Us], and John liked him. In fact he might have gone ahead I think and asked him only he wasn't available.

How did you view the direction the show took in the lead-up to its current cancellation?

Whether you consider John a good producer or not, he's an entirely different person from me. If you look over the entire history of Doctor Who starting with Verity, every producer had his own idea of what it should be. It was a different show when Graham Williams and Douglas Adams were doing it for example and there was an awful lot of sending-up going on. I wouldn't have done things John's way but that's not necessarily to criticise John as a producer — it's his way of looking at the show. He's far more of a showbusiness man than a legitimate drama man. He deals with panto, musicals and things like that. It wasn't that sort of a show when I was doing it, but as I say, it takes all sorts to make a world.

On one show that I directed (I can't remember which), the designer came from the fashion area rather than theatre and she dressed either Katy or Lis in a sort of *Godspell* clown outfit, and when I saw this for the first time I said, "No, I won't have it, she's a real person - go away and think again!" There's no reason why you shouldn't have something which is not parody, but makes a humorous comment. On the contrary I think it happened quite a lot even in our day, but it's got to feel that the people in it are real people who are really involved in the situation. If it once becomes a self-parody then it's lost.

John was the first Doctor Who producer whose other work was based in pantomime and light entertainment rather than drama.

I knew John first as an assistant floor manager and he was a theatre man basically. The hierarchy at the Beeb is such that you get in as an AFM, which is the same as an assistant stage manager really, and you move up from that to a production manager and you can then go towards either being a director or a producer. If you're going towards being a producer you go via being a production associate who deals the money out. Whether you're fitted for it or not, that's the way it goes.

It's a system which could be rather dangerous. George Gallacio, who had also been a production associate on the show, was offered the job before John but apparently he thought JNT was the 'heir presumptive' and he didn't want to tread on his toes.

I don't think it's any more dangerous than other systems. George was my production associate for a while and he overlapped into Philip's time. Production associates only came in during the seventies. When I started Doctor Who in 1969 you did it all yourself with the assistance of the manager of the department, who in those days was called The Organiser. They suddenly realised that the whole BBC operation was getting too large and they created the post of production associate. George was a very experienced and efficient production man and he could have been a very good producer for Doctor Who.

Richard Griffiths - the fifth Doctor? © Universal Pictorial Press and Agency Ltd

There's a section of fandom which is full of praise for the 'adult' style of the seventh season, but isn't so keen on the 'softened' version of later seasons which brought in the family audience that effectively kept the show going…

This is very interesting. It is a point of view. My own personality and philosophy and so on are in many ways 'soft', gentle. The fact that the *Spiders* story is a Buddhist parody is no accident. That came from me, and Robert Sloman happily went along with it. I think of myself as a Buddhist (if I have to put a name on it).

Did you collaborate on all of Robert Sloman's stories?

Yes I did. He was a very good friend and I'd introduced him into the programme. Now Terrance and I certainly wouldn't have got a novice in just because he was a friend, but though he'd had a play on in the West End at the time called *The Tinker*, he'd had no experience of writing for television.

I always enjoyed having my finger in as many pies as possible - writing, directing, producing. A joke I used to have with Terrance when everything was going badly, I would say "I want to be the producer of The Clangers because you write the scripts, you make the sets, you knit your own actors - and if you have any trouble with them then you just unravel them and knit another one!"

***Paradise of Death* is the first Doctor Who story you've written in your own right. How did the project come about?**

The project was passed on by the head of department to Phil Clarke to produce. Now in his 30's, Phil has been an avid Doctor Who fan for many years and he was a keen viewer in the Pertwee era, so he got in touch with me and asked me if I'd be interested in writing the series. It was just after *The Daemons* repeat had gone out and he knew I had a hand in writing it. There then followed an uncertain period over who was going to sponsor it, the LE department or Enterprises, and it oscillated between the two for some time before it was decided. As far as I know from my talks with Phil, there was no other writer under consideration.

Did the story come entirely from you?

It's a combination. I came up with two ideas and Phil liked them both, and if we'd been doing two stories as was originally intended I'd be writing both. If he does ask me to do another one then we'll pick up with the other story. I came up with the basic idea which I had tried on Gerry Davis in the days of Patrick Troughton. I'd gone along with three or four ideas and Gerry said, "I like these ideas very much but I think you've come to the wrong office - these are

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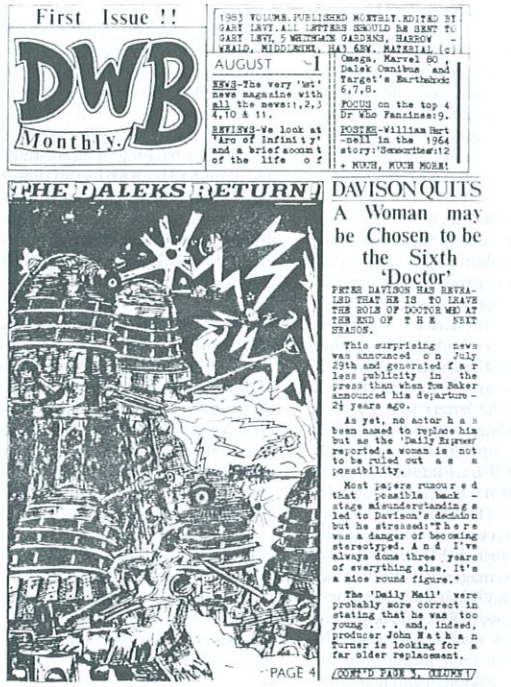
A DECADE OF dwb



First Issue !!

DWB Monthly.

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+ MUCH, MUCH MORE!

THE DALEKS RETURN!

PAGE 4

DAVISON QUITS

A Woman may be Chosen to be the Sixth 'Doctor'

PETER DAVISON HAS REVEALED THAT HE IS TO LEAVE THE ROLE OF DOCTOR WHO AT THE END OF THE NEXT SEASON.

This surprising news was announced on July 29th and generated far less publicity in the press than when Tom Baker announced his departure - 2½ years ago.

As yet, no actor has been named to replace him but as the 'Daily Express' reported, a woman is not to be ruled out as a possibility.

Most papers rumoured that possible back-stage misunderstandings led to Davison's decision but he stressed:"There was a danger of becoming stereotyped. And I've always done three years of everything else. It's a nice round figure."

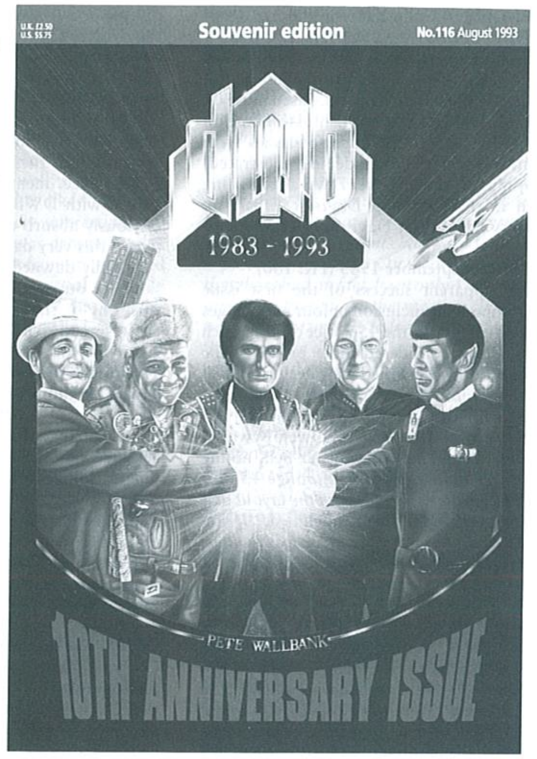
The 'Daily Mail' were probably more correct in stating that he was too young . . . and, indeed, producer John Nathan Turner is looking for a far older replacement.

CONT'D PAGE 3, COLUMN 1

AS WELL AS being our 10th anniversary edition, this issue of DWB represents another significant milestone: the 55th DWB in the DreamWatch format, equalling the run of 55 issues published as Doctor Who Bulletin (six of which were numbered as double issues).

DreamWatch Bulletin, like Doctor Who Bulletin, has now seen 44 standard and 11 double issues (if you excuse the indulgence of describing 116 as a double issue!), and it is appropriate, and somewhat uncanny, that this milestone should coincide with our 10th anniversary issue!

In this free supplement - which shamelessly wallows over the first ten years - you will discover how DWB has evolved into (Doctor Who and later general telefantasy) fandom's biggest success story as we take you on a nostalgic issue by issue guide through the past decade…



The Beginning

DWB actually started life as early as Spring 1980. I had joined the Doctor Who Appreciation Society in February 1978 and, generally unimpressed at the news content of their monthly newsletter CT — which seemed to play second fiddle to fandom politics and departmental columns which could only be interpreted by the then very few "in" fans — I began compiling my own "Doctor Who Bulletin" as a monthly source of reference, which comprised a few simple sheets of A4 documenting all the happenings in the Doctor Who world and reviews of related merchandise. This hobby conveniently coincided with John Nathan-Turner's appointment as producer, whose impressive PR skills saw an unprecedented upswing in media attention for the series as he sought to achieve as high a profile as possible.

By July 1983, with the 20th anniversary of Doctor Who looming the series was rarely out of the newspapers, and the time was ripe for an alternative news-based Doctor Who fanzine. I seized the opportunity at the suggestion of a friend's uncle, Tony Platt, an architect who had just had a hi-tech photocopier installed in his studio in North London's Chalk Farm. Provided I did all the copying after office hours and paid up-front for all materials and expenses, then I was free to use the machine as I wished. Having been unemployed since leaving school several months earlier and keen to get a foothold in some aspect of publishing, to suddenly be in control of my own magazine was a dream come true and I instinctively knew what the selling point of my fanzine would be — **news!**

And news in those days wasn't a difficult commodity for mediawatching "ordinary fans" to come by. However I also knew an acquaintance of the production team, who I'd recently accompanied to a party at John Nathan-Turner and Gary Downie's flat in Saltdean near Brighton, by the end of which I was brimming over with information from the forthcoming 21st season. I was trying to remember everything that was casually told to me and which, since no-one present — including Fiona Cumming, Mark Strickson and Julie Brennan — had imparted with the express forbadence of it being published, I could use in my up-and-coming newsletter! Other gems included news of W.H.Allen's breakthrough in commissioning no less than three Hartnell historical novelisations (which was big news at the time since it was then rare for anything 'out of Doctor' to see print, let alone a historical adventure), and the somewhat smug relevation that JNT had signed for a fifth season!

The first DWB was put together in two days on a manual typewriter, crudely cut-and-pasted, and 55 copies run off on Tony's photocopier, then folded and stapled. Several names for the fanzine had been considered, among them DWJ (Journal) and DWR (Review), but I elected to stick with DWB which I felt had extra bite. The following day, July 31st, I caught a Northern Line train from Edgware to Tottenham Court Road, as I'd done many times previously, and walked the few yards to the site of the original Forbidden Planet in Denmark Street just off St. Giles' Circus where I would ply my trade. Forbidden Planet at that time was selling dozens of different fanzines, and although a decision had recently been made to cut down, store Manager Alan Jones — now editor of Visual Imagination's *Shivers* — agreed to take DWB on a sale or return basis, requesting a third of the selling price as the shop's commission.

The issue sold out in two days and a further 45 were reprinted to fulfil the demand. Delighted that DWB had filled a void, I resolved to stick with it "for the foreseeable future"…

While I am today somewhat embarrassed by the archaic standards of the early photocopied DWBs, at the time they were all works of art to my subjective mind. Indeed it was on the strength of the first issue — which I took along to a job interview in August 1983 — that I was offered my first full-time employment in the advertising department of the publishing wing of the British Medical Association. From being an unemployed "no-hoper" I suddenly had one full-time job and a part-time hobby!

I'm sure that longstanding readers in particular will enjoy this nostalgic trip down memory lane, but please note that it is a purely subjective though entirely honest account of my experience and the memories that particularly stand out which I have chosen to reflect on.

Gary Leigh, July 1993

DWB1, August 1983 (Print Run 100)
DWB started life as an A5 photocopied fanzine comprising just 12 pages, the first issue choosing as its headline *A Woman may be Chosen to be the Sixth Doctor*, an obvious reference to that old JNT chestnut. The murder of actor Peter Arne - who was about to don the part of Range for the recording of *Frontios* (ELDORADO's William Lucas was quickly contracted to replace him) - provided DWB with a major story just days prior to publication, and the reference to Colin Baker in the *Arc of Infinity* review *("...Baker stood out as a possible candidate for the part of the 6th Doctor...")* weeks prior to the announcement was, I have to confess, based more on inside knowledge than wishful thinking on my part! The first couple of issues were entirely written (and hideously illustrated) by myself, the first-ever DWB article being an analysis of *The Davison Error*, an overview of Peter Davison's period.

DWB2, September 1983 (PR: 180)
The apparent success of the first issue prompted the inclusion of four extra pages at no extra cost (the 45p price of the launch issue was considered quite pricey at the time, but was justified considering the risk
it wouldn't take off in which case I'd be
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unsold copies). The first-ever let-
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transmitted to humans [Weil.
a killer. The symptoms are like
didn't catch it.
Would you agree that Lis Slade
somed once she was paired with
If you think about it Katy blossom
season too. Lis only did one season wi
she played herself in and then she took
saying, it was straight after *The Andro*
that I was down to direct THE PRINCE AND T
but suddenly John McCrae was offered t
head of drama for the equivalent of BBC2
Zealand so I hadn't got a producer. Shaun Sut
that time head of drama, suggested that I should
over as producer of the Classic Serials so that's h
how I got into that. In fact my favourite job in m
entire career in that slot was writing and directing
GULLIVER! Jonathan Swift wrote *Gulliver in Lilliput* as a simple narration of somebody going to a country with a lot of little people. It's a magnificent satire but he didn't write a dramatic story and he didn't write any scenes. So to dramatize it I had to make it not exactly out of the whole cloth but out of what's there, so that was fun. I also loved all the special effects stuff and making that work, and of course I had an absolutely marvellous cast, especially Lis Sladen who gave the most brilliant performance as the leading lady in it.
Did you continue watching the series after you left?
Yes, for some years. I certainly watched all of Philip's stuff but I didn't see everything that Tom did.

be told what it could and couldn't sell! However another ugly adversary soon reared its head, as we documented in an article titled *Under Attack!* Following the placing of an advertisement for DWB4 in the corresponding edition of the DWAS newsletter *The Celestial Toyroom*, in that same issue then editor Gordon Roxburgh editorialized, *"It is not often that I comment on fanzines, but one that bills itself as the first monthly* DOCTOR WHO *news magazine amused me as CT has been doing this for years! Most of the news has been lifted out of CT..."*. Whether or not it was a conscious effort to damage the impact of our first advertisement, DWAS clearly viewed DWB with suspicion, produced as it was by an unknown fan, and contingency measures were immediately drawn up: even as far back as then it was decreed that no DWAS exec. member be in any way involved with DWB - a childish and quite obviously absurb directive which is effective to this very day!

It finally dawned on me that my editing skills far outweighted any artistic talent I thought I then possessed, and the centrespread Five Doctors drawing was the last of my own artwork to appear! DWB's *Twentieth Anniversary Poll Results* — in which an impressive 70 readers participated — had *Earthshock* voted all-time favourite story, Jon Pertwee best Doctor, Season 5 best series and Philip Hinchcliffe pipping John Nathan-Turner to the post as best producer with 33% to the latter's 32.

This issue saw DWB beginning to expand into other retail outlets, three of which — Odyssey 7 in Manchester, Larry's Comic Book Store in Chicago and Fantasy World in Stoke on Trent — stock DWB to this day!

December 1983 (PR: 350)
hristmas issue, our first major
clusive as Marion Breeze's
t — the *Resurrection*
ilming — is pub-
services of a

eakthrough in commissioning no
was big news at the time since it was
alone a historical adventure), and the
a fifth season!
a manual typewriter, crudely cut-and-
er, then folded and stapled. Several names
m DWJ (Journal) and DWR (Review), but
a bite. The following day, July 31st, I caught
tenham Court Road, as I'd done many times
site of the original Forbidden Planet in Denmark
would ply my trade. Forbidden Planet at that time
and although a decision had recently been made to
now editor of Visual Imagination's *Shivers* — agreed
s, requesting a third of the selling price as the shop's

and a further 45 were reprinted to fulfil the demand.
void, I resolved to stick with it "for the foreseeable future"...
embarrassed by the archaic standards of the early photo-
y were all works of art to my subjective mind. Indeed it was
sue — which I took along to a job interview in August 1983
rst full-time employment in the advertising department of the
tish Medical Association. From being an unemployed "no-hoper"
time job and a part-time hobby!
ding readers in particular will enjoy this nostalgic trip down memory
that it is a purely subjective though entirely honest account of my
memories that particularly stand out which I have chosen to reflect on.

GARY LEIGH, JULY 1993

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DWB7, February 1984 (PR: 400)
A price **fall** this issue to 50p! While DWB had by now garnered itself a reputation for its extensive news coverage, at the same time — as *Opera of Doom* demonstrated — it was often easy prey to hoaxers and rumour-mongerers, a gullible trait it would eventually shake off, even though many readers perversely professed that their enjoyment derived from the challenge of spotting the obligatory wind-ups each issue!

This issue recounted a meeting with Christopher Crouch in which he confessed that the banning of DWB from FP London was carried out on the instructions of Nathan-Turner who was scrutinizing fanzines and in effect vetting and controlling the flow of information by dictating which could and couldn't be sold in commercial outlets. Conceding that DWB was now of a suitable standard, he agreed to show a recent edition to JNT *"for approval"*, which was never forthcoming.

DWB8, March 1984 (PR: 450)
In relation to producing 450 copies of a 16-page fanzine on a photocopier, DWB had by now turned into a monster. A particularly bad month with paper consistently jamming and problems with the toner convinced me that there had to be another way... We were light years ahead this issue with a speculative article on the DOCTOR WHO movie, and the letters pages played host to another onslaught from Alec Charles: *"May I take this opportunity to say what utter rubbish DWB is...I advise all DWB readers to join DWAS and see how* **good** *it is for themselves"*. The back page trumpeted the next direction for DWB. At the suggestion of the British Medical Association's publishing manager, Ron Earle, I met a printer's rep who suggested that, for a modest price increase, DWB could be printed lithographically. I decided to take the plunge...

DWB9, April 1984 (PR: 500)
The first of the standard A4 DWBs, this issue comprising 8 pages plus an A4 insert, now costing 80p. I had been stitched up as to the real cost of the printing and would
had to to have thrown in the towel for
d I not stood my ground and in-
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ould keep increasing,
e which I was prepared
I was introduced to a rep
from a reputable company called Design & Print of Shoreham near Brighton. The purchase of an electric typewriter was also recommended to give a cleaner finish than my manual was capable of (and which by now was suffering from chronic rigor mortis anyway!).

DWB10, May 1984 (PR: 900)
The page count increased to 12 and the price actually **fell** to 75p per issue as DWB at last found its lithographical feet! A constant worry in the earlier days was the prospect of news drying up, a fear that was constantly allayed as something or other would inevitably turn up to save the day. Of course back then news was constantly trickling out of the recordings of 26 episodes of WHO a year!

DWB11, June 1984 (PR: 900)
A sufficient backlog of interesting unsolicited items had built up by this time, prompting me this issue to announce that DWB's first anniversary would be marked with a double issue (24 pages) costing double the price (£1.50) but with four pages in **full colour!**

DWB12/13, July/August 1984 (PR: 1,400)
As was customary in the early days, specials were published twice a year covering a two-month period to enable myself to take a break in the summer and at Christmas and New Year. DWB's first use of colour was extremely poor by today's standards, although great care was taken in selecting eight beautiful stills from the BBC Photo Library representative of all five Doctors. However those featured on the cover were not in the least bit enhanced by the inclusion of intrusive "tramlines", as they were referred to on subsequent letters pages!

There were several notable items this issue, namely the first DWB interview, with Roy Skelton, whose *"Yes"* and *"No"* responses to many of the questions made it clear that it had been quickly conducted through the post (a procedure I vowed never to adopt again!), the first full-page DWB ad (which I for one thought was an exciting new development!), and an *Aztecs* book review by one Colin Brake who is now occupied with more trivial matters, like writing episodes of EASTENDERS for the BBC! The results of our second series survey had *Caves* as the new all-time classic, *The Horns of Nimon* all-time clanger, Jon Pertwee favourite Doctor, the best season 21, and Philip Hinchcliffe increasing his marginal lead over JNT to 47% of the votes as opposed to the latter's 26.

DWB14, October 1984 (PR:1100)
Back to the 12-page A4 format and a rise in price back up to 80p. This issue was noted for being the first to hint at the prospect of a glut of missing episodes being returned in a headline piece compiled under the guidance of Jeremy Bentham whom I'd first met a month earlier at the AggieCon event run by Alec Charles. To this day Jeremy has continued to be a tireless source of advice and information to DWB. DWB14 also containing the first part of our one-and-only but extensively documented interview with John Nathan-Turner, remembered more for its now hilariously contradictive quotes than anything else, and a strangely prophetic right of reply by Gary Russell titled *A Professional Fanzine*, explaining why he felt the need to aim the Marvel magazine at a fan-based audience when appointed as principal writer first-time round. To top it off a letter from the "Master" himself, or rather Robert Holmes, whom we'd asked how he felt about being voted overwhelmingly as DOCTOR WHO's best-ever script writer: *"Gratified and honoured, naturally. But also wary and a little daunted. It means that my next script will arouse great expectations that I may not be able to fulfil. Sometimes the ingredients in a story just don't jell. I try hard but one should be allowed a few failures. I remember* THE POWER OF KROLL *as one of my personal all-time clangers.*

"My own rules - the ingredients - for writing a DOCTOR WHO *are few and simple. It is a family show. It covers a spectrum ranging from small children to the elderly but the bulk of its viewers, judging from my correspondence, fall into the highly critical teenage range. So I try to write it to interest all these levels. A good, active adventure for the youngsters. A 'theme' to which the older groups can relate. And a few jokes to remind everyone that it's all intended as sheer entertainment.*

"It's a simple formula to express but often extremely hard to execute. I hope I can keep trying for a few more years yet."

DWB15, October 1984 (PR: 1100)
Once again defying the how-do-they-do-it? brigade, the page count again increased to 16 with the price static at 80p. Intended as a one-off to absorb the unexpected profit reaped from earlier issues, such was the success of DWB by now that it was decided to stay at 16 pages - a format that lasted with the standard issues for the rest of DOCTOR WHO BULLETIN's lifespan. In fact this issue demonstrated perhaps too much confidence with the inclusion of Dr. Colin M. Barron's hints and tips in *Producing A Fanzine*. which, as Neil Hutchings wrote in to tell us the following issue, *"You are becoming a little annoying and pompous...it's almost saying 'Well, DWB is this good, can* **you** *do better?"* Unlike certain other publications DWB has never sought to censor any viewpoints from its letters pages, even those vehemently critical of the fanzine itself. Many people have asked why DWB's letter writers always seem, like the fanzine itself, to be so much more controversial than those of other forums for debate. The answer is not that they are any more vociferous in their points of view, but simply because DWB does not operate a selective policy based on dubious criteria, instead believing in free speech for all.

DWB16, November 1984 (PR: 1100)
Again we were ahead of our time in speculating about the possibility of an adaption of *Shada* for video release. This issue included DWB's first theme-based supplement - a six-page Target special.

DWB17/18, December/Janary 1984/5 (PR: 2000)
A 28-pager priced at £1.60, this time the colour was used more effectively utilising four whole pages (I recall being exceptionally annoyed with the printers for ignoring the simple instruction to reverse out the red on the cover to give the impression of snow!). Like Alec Charles had done before him, Neil Hutchings climbed down a notch or two and confessed that his original remarks had been delierately provocative, and Jeremy Bentham revealed that another three episodes (from *Reign of Terror*) had just been found, bringing to a close a record-breaking year for the retrieval of no less than eleven missing episodes. The highlight of the issue was our first major star interview with Colin Baker, whom David Miller and I visited at TV Centre during the recording of *Timelash*..

DWB19, February 1985 (PR: 1300)
The last pre-cancellation issue, and certainly very little evidence of the decisions being cast at the time over DOCTOR WHO's fate: ***Attack* Hits 9m** screamed the front cover, only speculating that *"...episode 2 may have dipped to as low as around 7 millions..."*.

DWB20, March 1985 (PR: 1300)
A damning letter from Timothy Robbins of CMS, given page two prominence in which he ended ***"You're a disgrace"*** , was far overshadowed by the news every fan had been dreading since 1963. Jeremy Bentham attempted to put the story into perspective in a refrained news report which was complemented with an existing but specially adapted piece of artwork by Phil Bevan which, in simple but effective black and white, provided DWB wth one of the strongest and most evocative covers of any DOCTOR WHO fanzine ever. DWB attended an impromptu meeting along with other leading lights in fandom at the home of Jan Vincent Rudzki in an attempt to formulate a plan to evoke a response from the BBC guaranteeing the programme's future, but as could be clearly detected, fandom was already in disarray...

DWB21, April 1985 (PR: 1400)
Jeemy Bentham again led with the news that ***"DOCTOR WHO has been saved from cancellation"*** , while Peter Anghelides argued why the BBC should *Save it* and Guy Clapperton explaining why they should in fact *Give it a Rest*. The first DWB April Fool - a back to front back cover based on the look and style of CT - was imaginatively contrived by David Miller (ironically one of his last contributions for DWB before he himself defected to the DWAS!).

DWB22, May 1984 (PR: 1500)
A new electric typewriter heralded DWB's official new look. The letters pages demonstrated a clear division in fandom as some readers came out in support of Michael Grade, the only identifiable target at that time. Perhaps just as surprising, but extremely reassuring, was the flood of feedback we received not lamenting the loss of the programme for 18 months but pilloring Timothy Robins for his rhetorically-based criticisms of DWB, demonstrating the loyalty and support of our readers clearly fed up with their fanzine being constantly attacked by those envious of our overnight success.

DWB23, June 1985 (PR: 1700)
The print-run was drastically increased to fulfill a new standing order with the DOCTOR WHO Fan Club of America, a relationship that quickly soured when it became evident that President Ron Katz had no intention of paying his bills, at least within any reasonable amount of time — a prime example of one of the shadier elements who cashed-in when the show was successful but quickly disappeared when its days were numbered! A new comment column, *Sound Off*, invited people to, well, sound off on just about any subject they liked. Whilst it provided a few genuinely interesting and worthwhile debates, it was dropped when it began diverting away from its intended course... Equally controversial was the *Revolting Aussies*-eye view of the cancellation, but this no-punches-pulled direction which DWB had chosen to pursue was at least tempered by one of its most relaxed and absorbing interviews to date with the late Graham Williams.

DWB24/25, July/August 1985 (PR: 2500)
The first of the more lavish and feature-orientated issues costing £2 for 40 pages, with no less than 8 in full colour. BBC Enterprises dropped a bombshell just prior to publication when they suddenly insisted that every photograph which we had paid to appear had to be cleared with the actors depicted. Previously they had undertaken the task, and so countless frantic phonecalls were made in a desperate effort to obtain the clearances required in time for publication. The only agent who asked for a fee was Terry Molloy's — the only actor featured who was unidentifiable beneath a mask (as Davros from *Revelation!*)

DWB26, September 1985 (PR: 2000)
Ron Katz's unpaid bills left us with no other choice than to raise the price to 85p. The cancellation update, again by Jeremy Bentham - *f-f-f-fourteen* - prompted DWB to withdraw its support for John Nathan-Turner, having previously urged its readers to support the producer during this turbulent period. Confirmation of what Ian Levine had been warning fandom of for month's, but whom Nathan-Turner had publically derided and ridiculed in the process, convinced us that Nathan-Turner was not worthy of our respect. He had been proven to have constantly lied to and manipulated fandom to save his own face, and whilst the more conservative of fans were prepared to be led like lambs, in the same issue I commented, *"At a time when the show they purport to appreciate is facing destruction, you may well ask what are the DWAS doing to safe it? NOTHING, ABSOLUTELY* ***NOTHING"***.

DWB27, October 1985 (PR: 2000)
With fandom now clearly divided, the latest Sound Off column saw Steve Pugsley, the former deputy organiser of PanoptiCon, explaining how he was dismissed by the DWAS for writing in the previous issue of DWB — the most heinous of crimes possible — and revealed the extent of the petty and self-important nature of the DWAS exec. with details of what really went on at their meetings. Concerning the charge of having written for DWB, Pugsley commented, *"How could I escape this grim charge other than expressing amazement and explaining my ignorance about any policy banning DWAS officers from writing for DWB? The answer received was that although this is not official policy, it is accepted practice"*. Pugsley also described the extent of the DWAS co-ordinator (David Saunders)'s failure to listen to any voice other than his own: *"It concerned his attempt to insist that a 9-1 vote concerning stewarding arragements had been taken at a previous meeting. On being reminded that there had, in fact, been only 4 executive members present at the meeting in question, he leapt angrily to his feet, screaming:* ***'I will not be defied!'"***.

Our third Series Survey saw *Caves of Androzani* still convincingly perched at number one in the all-time classics chart with *Horns of Nimon* still the all-time clanger, Philip Hinchcliffe now more than doubling his lead over JNT (still in second place), and Season 13 voted best overall with Tom Baker favourite Doctor.

DWB28, November 1985 (PR: 2000)
The first issue to visibly incur JNT's wrath, although we were as usual doing nothing more than reporting the facts. ***JNT Blasted*** documented the broadside Grade had recently launched against the *"complacent"* production team, and at the breakaway Genesis convention in Manchester — organised by the ex-DWAS PanoptiCon committee who had resigned in support of Steve Pugsley — Nathan-Turner glared at me viciously on seeing the report splattered across the front page. Having been invited to his flat in Salt Dean for dinner just two months earlier, I soon realised this would be one of the perks I would have to forego from now on.

A letter from Christopher Crouch in response to a fan's concern that BBC Enterprises were ruthlessly clamping down on the commercial sale of all fanzines was reproduced this issue. He refused the allegation, but offered, *"The only magazine that we have asked (Forbidden Planet) and no other shop to withdraw is* DOCTOR WHO BULLETIN. *The magazine is now produced and sold in such quantities that it has ceased to be a fanzine...The BBC encourages fanzines, but does ask that certain guidelines* **produced by the** DOCTOR WHO **office** *are followed..."* — official confirmation that JNT himself was effectively deciding what could and couldn't be sold.

DWB BULLETIN
THE MONTHLY NEWS 'ZINE
Radio 'Who
fff fourteen
No Comment
Cancellation: JN-T Blasted
The Dancer and the Clown
Countdown to Season 23
INVASION Photo Discovery: 6
INTERVIEW Nicola Speaks Out
PHOENIX SPECIAL

DWB29/30, December/January 1985/6 (PR: 2500)
The year-end special made far better use of its 8 colour pages this time, integrating the colour pages at appropriate junctures to correspond with related text. An extremely varied issue, which including the *An Unearthly...Revelation* pullout - the most comprehensive indexing of the names behind the making of Doctor Who ever compiled - derived from examining stacks of dusty scripts at the BBC's now deceased Script Library.

DWB31, February 1986 (PR: 1750)
With script consultant Ian Levine having recently severed links with the production office in protest at the casting of Bonnie Langford he allied himself with DWB, willing to expose his disturbing inside knowledge in the hope that it would eventually help to see the overthrow of the Nathan-Turner regime in favour of a fresh production team. Although no-one knew it at the time, this was an aim shared by none other than Michael Grade! Over the years Ian has been an invaluable source of information and guidance to DWB even if at times he did tend to allow his rather overpowering enthusiasm to get the better of him.

DWB32, March 1986 (PR: 1800)
The first of many trips to Australia just after publication of issue 31 resulted in this *Down-Under Special*, a comprehensive history of Doctor Who in Australia compiled with the aid of Dallas Jones, the tireless Aussie fan ambassador to this day. Australia was to prove to be a rich source for interviews and photo discoveries over the coming years, and on this occasion I was given a copy of a set of full colour transparencies by Sue Willis, the assistant floor manager on the 1968 story *The Invasion*.

DWB33, April 1986 (PR: 1500)
The first real sign that DWB would not be toeing the party line came with the contentious headline ***89% of Fans want a NEW Producer***. This statement was based on the results of the *1985 Readers Poll* and was attacked by some who claimed that the 116 readers who voted were not a representative sample The ominous news that Robert Holmes was seriously ill in Stoke Mandeville Hospital *("...admitted shortly before he was due to commence work on Season 23's 2-parter finale...")* shared cover billing.

DWB34, May 1986 (PR: 1600)
Now the princely sum of £1, DWB again broke with the storm created by Eric Saward's sudden resignation, and also scored a major first by securing an interview with a Sixth Floor echelon, not Michael Grade or Jonathan Powell, but perhaps just as significantly Graeme McDonald, Controller of BBC2. Appointed Head of Serials in 1977, he selected first Graham Williams and then John Nathan-Turner to produce Doctor Who...

DWB35, June 1986 (PR: 1600)
In the lead letter headed ***Prepare for the Worst***, Paul Mount accurately summed up this turbulent period: "*DWB33 reveals the desperation of fandom and the depths of Doctor Who in all their lurid glory...It seems that DWB is girding readers to prepare themselves for the worst in the face of John Nathan-Turner's predictable 'business as usual' approach towards the vital Season 23. Still, what else could we expect...Doctor Who is on a collision course towards destruction even before Bonnie Langford arrives to administer the killing blow...After all this I await with bated breath the inevitable announcement that Nathan-Turner will stay on for whatever (if anything) becomes of Season 24...*"

DWB36/37, July/August 1986 (PR: 2500)
JNT's plan to sabotage DWB's coverage of the forthcoming season soon turned to farce. He persuaded the design manager of the Visual Effects Department, Peter Pregrum, to send a stern letter warning that if I proceeded to publish any photos taken on BBC premises, "*...it will result in the most serious consequences, particularly as a copy of this letter has been forwarded to the BBC Solicitor for immediate action*". I was alarmed to discover from my printers that an injunction had been imposed against them preventing certain photographs being published, hence the two blank spaces that appeared on page 4 and another page hastily reprinted from previous films originally used in DWB17/18. In reality Tim Collins, Marion Breeze and myself had been invited onto BBC premises by Mike Kelt and, as was clearly audible on our interview cassette, consent was given to take certain photographs of the work then being undertaken by sculpture Stan Mitchell on the up-and-coming Season 23. Outraged at this intimidation I contacted my own solicitors, and although it came too late to help the magazine itself, after a tense period of correspondence between the two parties — during which the BBC Solicitors tried to accuse us of trespassing in order to obtain the photographs and even elicited a denial from Mike Kelt that the interview ever took place, even though it was all on tape! — DWB emerged victorious and was awarded compensation. Up to his recent departure Nathan-Turner persistently tried to use others to strike at DWB, but never to any avail.

Despite the damage, the issue — priced at £2.25 — was another major success, with praise coming from the highest level: "*...it's quite chastening to read one's spoken word so completely and accurately recorded...it's also very refreshing after some press treatment. I'm grateful for your professionalism.*" - *Graeme McDonald.*

The first regular submission from Kathleen Toth appeared this issue, entitled *JNT Working for the Yankee Dollar*, which documented the producer's interest and manipulation of the American convention circuit. Kathleen would continue to submit an irregular *Letter from America* providing titbits of gossip from across the Atlantic until the American bubble burst, after which a certain relaunched American science fiction series began to occupy her interest...

DWB38, September 1986 (PR: 1800)
A modified look coincided with the long-awaited *Trial of a Time Lord* season. This issue noted that colleagues of JNT (Eric Saward and Anthony Ainley) and respected names from the past (including Christopher Barry) were 'coming out' against Nathan-Turner's style of direction, in effect vindicating DWB's stance.

DWB39, October 1986 (PR: 1800)
In the days when DWB was on good terms with Colin Baker we interviewed him no less than four times — a record in DWB terms — not least due to the fact that he was always one of the most pleasant and at ease people to interview.

DWB40, November 1986 (PR: 1800)
Aghast at the sheer awfulness of the 23rd Season combined with sheer exhaustion, my enthusiasm for DWB was clearly on the wane - perhaps why the issue was printed black throughout! It was my serious intention to wrap up DWB for good, exiting on a high with a bonanza of a Winter Special (for which I'd secured an interview with Sydney Newman, the creator of Doctor Who), but wisely I decided to take a sojourn Down-Under for a few months and see how I felt on my return. If I still felt the same way, then I would produce a 'wrap-up' issue. I'd also anticipated the avalanche of letters that would pour in if I even hinted at the possibility of DWB ending, so I simply said in the editorial' "*...DWB is calling it a day, at least for the time being...*".

DWB41/42, Winter 1986/7 (PR: 2500)
In an effort to balance the books before leaving, some cost cutting was required, and since this special issue was devoted largely to the sixties, the colour was cut back from 8 to 4 pages. The Sydney Newman interview was a monster requiring several rewrites at Newman's request, demonstrating his reputation as a perfectionist. DWB was also the first publication to print an apology to Michael Grade, revealing for the first time the identity of the real enemy within — "*BBC Head of Drama, Jonathan Powell, is believed to be notoriously anti-Doctor Who...*" — Sydney Newman himself having confirmed that Grade (an acquaintance and admirer of Newman) was in fact on the series' side.

DWB43, May 1987 (PR: 1500)
Returning from my working holiday refreshed and laden with interviews (Katy Manning, Robert Jewell and Kevin Manser) and exclusive photographs (*Feast of Steven* off-screen stills) I resolved to resurrect the magazine and continue at least up to the 50th issue at the end of the year. However DWB was still in the red and so the cover price was increased to £1.20 and a new look tailored dispensing with spot colouring for the time being. The issue caught up with all the news in its absense (which included the death of Patrick Troughton, the retrieval of two of his previously missing episodes and the casting of the seventh Doctor), and a plan to import *Talons of Weng-Chiang* and *Terror of the Zygons* videos over from Australia where they'd been released ahead of England was aborted when I discovered that they were still awaiting classification by the British censors. The issue also saw the introduction of two less-memorable items: a comic strip adaption of *Pyramids of Mars* imported from Australia which never sat comfortable among DWB's more topical content, and a new column titled *Whochat* which aped the style of 'gutter' journalism.

DWB44, June 1987 (PR: 1500)
The *1986 Readers Poll Results* found 61% agreeing with DWB's stance, 21% disagreeing and 18% undecided.

DWB45, July 1987 (PR: 1500)

DWB46, August 1987 (PR: 3000)
A pedestrian run of issues was broken with the publication of our latest special issue, *Roger Delgado - A Tribute*, the first of three self-contained thematic issues containing a condensed version of DWB as a pullout supplement (in this instance on matt yellow paper), and the first special issue produced within the monthly cycle without a break. DWB committed itself to the project after analysing the painstaking research of author Michael Piatkowski who had accumulated contributions from all of the major stars and crew from the Pertwee era and, in conjunction with Roger's wife Kismet, had compiled a definitive biography of the actor's life and career, richly illustrated with an assortment of photographic material — and even a few of Roger's own cartoons! It was exciting to break away from the standard DWB fare for a change, and to give it a professional touch the text was professionally typeset. To this day it receives many accolades, and plans are ahead to reprint it in the forthcoming *DWB Interview File*.

DWB47, September 1987 (PR: 1600)
The *1986 Series Survey* again saw *Caves of Androzani* scoring as the all-time classic, with *The Twin Dilemma* now the most loathed story ever. Tom Baker and Season 13 were still best Doctor and season respectively, while John Nathan-Turner had slipped to 4th position with 6% now voting him favourite producer.

DWB48, October 1987 (PR: 1600)
Speaking for the first time about his sacking, Colin Baker told DWB: "*John said...'Grade says three years is quite enough, he said nothing derogatory about your performance...but he thinks a new Doctor will give the programme a boost so he has ordered me to cast a new Doctor...*". Tragically and ironically unbeknown to Colin the reality was that had it not been for Powell's intervention, and had Grade had his way, the above could well have read: Now a fallen producer, John Nathan-Turner told DWM: "*Colin said...'Grade says six years is quite enough, he said nothing derogatory about your performance...but he thinks a new producer will give the programme a boost...*".

dwb
NOW SHOWING ON BSB & BBC VIDEO
GRAHAM WILLIAMS SHOOTING TRAGEDY
WILLIAMS IN RETROSPECT...
DAY OF ACTION!
THE MOONBASE PHOTONOVEL
THE MACRA TERROR
STAR TREK: THE NEXT GENERATION Season 4 Episode Guide...

DWB BULLETIN
THE MONTHLY NEWS 'ZINE
'89% of Fans want a NEW Producer
Saward Quits?
The month of Michael Grade
NO REPEATS
6th FLOOR EXCLUSIVE INSIDE!
SAVED!
DISASTER
NEXT SEASON DEFINITE ...AND THAT'S OFFICIAL
Troughton's Legacy
WE'RE BACK · With a new look...

DWB49, November 1987 (PR: 1600)
By now the atmosphere within fandom was acrimonious, with even the Nathan-Turner apologists conceding that the 24th Season was perhaps not up to scratch, and those maintaining the right to appreciate and defend even the most mind-numbing dross looking extremely foolish in the process. An atmosphere of doom and helplessness prevailed, and DWB's sombre run of all-black issues was apt under the circumstances. Like the driest of tinder awaiting a spark, it was inevitable that a backlash would explode demanding the resignation of the one person fandom generally perceived to be at the core of the rot. With *Operation Who* DWB donned its own frilly Inquisitor's hat in demanding that **JNT Must Go** ***Now***, a campaign sympathetically reported by much of the press.

DWB50, December 1987 (PR: 2500)
Our 50th issue, a bumper 48-page Christmas special at £2.75, would get back to doing what DWB was best at - a stunning issue including a *Feast of Steven Photonovel*, a major feature on Douglas Camfield's aborted Season 5 script *Operation Werewolf* and an interview with Sylvester McCoy, all wrapped up in an optimistic new look - spearheaded with a new logo designed by Gary Wales - which, we hoped, would also herald a new start for Doctor Who... The exhorbitant cost of colour in the specials meant we had to prune this aspect back to just 2 pages for the foreseeable future.

DWB51, January 1988 (PR: 2000)
Spot colour returned to the magazine as the price rose to £1.30. At last we got a response to *Operation Who* from the BBC in the form of a solicitors letter, another attempt to stem our relentless pursuit of Nathan-Turner which again met with a steadfast reply: "*The article* (**JNT Must go** ***Now***)*..was written on my request by Ian Levine as fair comment and based upon facts which can be proven to be true... As such I feel it would be morally wrong to offer an apology for its content...*".

DWB took a two-month gap between issues at this point for another trip Down-Under, this time retrieving some interesting *Marco Polo* off-screen stills and interviews with composers Dudley Simpson and Tristram Cary.

DWB52, March 1988 (PR: 2000)
From this issue up to the present day DWB would be published once a month without fail. Readers of DWB113 will remember that I was vehemently critical of Stephen James Walker who used the final issue of The Frame to launch scathing attacks on certain elements of fandom — including DWB — which he disapproved of *("How very sporting of Mr. Walker to pen this piece of spite-laden tosh for The Frame's final issue, thereby depriving DWB of a right of reply. Ironically Walker does himself and his colleagues the greatest disservice of all by allowing this piece to reduce The Frame to the level of vilification which he so freely accuses others of, thereby ensuring that the magazine exits on the lowest possible note...",* I commented in my review). *Under Attack*, the title I'd used back in DWB4, was used again in DWB52 to launch my own right of reply to the predictable sections of the fan media who had been scathing in their criticisms of the *Operation Who* campaign, including a reference in **another** article by **Stephen James Walker** published in the **final** issue of CMS's *Space & Time* series! I had entirely forgotten this similar incident, so imagine my amusement on reviewing my reply: "*For Stephen to include this slur in the final issue smacked of a cheap parting shot...Personally I would have liked to have seen Space & Time go out in a blaze of well-earned glory, instead of limping away with an unprovoked vitriolic outburst that served no purpose other than to detriment its spendid image...*".

DWB53, April 1988 (PR: 2200)
My renewed enthusiasm for DWB was boosted by Forbidden Planet London's decision to throw caution to the wind and start stocking DWB again. Clearly it was now too popular to ignore, and that BBC Enterprises was now managed under a friendlier regime with the departure of Christopher Crouch and the arrival of Tony Greenwood, the remainder of Doctor Who Bulletin's days were unhampered, and any requests made by Nathan-Turner to have it removed were evidently ignored! Back issues were also snapped up by many of our original customers who had assumed DWB had stopped publication following the '83 banning! The new enthusiasm was also reflected in a brighter magazine, this issue commencing a major scoop on the complete guide to Doctor Who's ratings, and again we refused to be bullied as we went ahead and published our own location photos from the forthcoming *Remembrance of the Daleks*, in defiance of Nathan-Turner's stern warning not to!

DWB54, May 1988 (PR: 3250)
To this day still lauded as DWB's greatest achievement, *The Power of the Daleks Photonovel* — a 32 page retelling in over 250 off-screen John Cura stills and an adaption of David Whitaker's script of Troughton's classic debut adventure (DWB appeared as an 8-page pullout supplement) — represented a pinnacle of fan achievement. At £2.95, with proceeds donated to charities supported by Sheelagh Troughton and June Barry (DWB was and still is a frequent contributor to charity, having donated to among others the Cot Death Appeal supported by Colin Baker), the project remains a personal triumph, sported by Tony Clark's evocative cover (which admittedly, not being at all as I'd expected, originally took some getting used to!).

DWB55, June 1988 (PR: 2400)

DWB56, July 1988 (PR: 2500)
Sales were rising and DWB was on a high, surely nothing could go wrong? Not since DWB8 had a crisis hit production, but on the copy date itself our cheap Ryman's typewriter gradually gave up under the stress it was expected to endure, quite beyond its recommended capability. Such was its reluctance to accept the daisy wheel that the final page to be prepared (and it's not difficult to tell which!) had to be typed in one letter at a time, reinserting the wheel which the typewriter spat out every time a key was pressed!

The results of our latest *Readers Poll* vindicated DWB's decision to launch *Operation Who*, with 77.5% in favour and 13% opposed.

DWB57, August 1988 (PR: 2800)
With DWB now paying for itself, the time was ripe to invest in a higher-tech typewriter to launch a more professional look for our fifth anniversary. This special issue went back up to 48 pages, the price still held at £2.95, and sported a magnificent cover by DWB photographer Sheldon Collins, the subjects of which (Sylvester and Sophie on location for *Remembrance of the Daleks*) have rarely if ever been captured more effectively elsewhere.

DWB58, September 1988 (PR: 2500)
A negligable price rise to £1.35 coincided with the second and to date last stop press being inserted into the issue as several notable stories — including the discovery of 4 missing *Ice Warriors* episodes — came to light after the issue had been printed.

DWB59, October 1988 (PR: 2500)
Never anticipating that DWB would ever top even 1000 copies a month, it became apparent that Marvel could soon have genuine cause to question our popularity. I was also beginning to feel that DWB's potential was being stifled by a Who-only format and decided to conduct a feasibility study into the possibility of expanding its scope...

DWB60, November 1988 (PR: 2600)
It appeared from the feedback that expansion into general telefantasy would be the logical step in the evolution of DWB, regardless of the concerns I raised about its popularity as a solely Who-based zine. Some still harbour the misconception that the change was imposed due to pressure from BBC Enterprises, which is simply not true. Indeed, when I wrote to Tony Greenwood to inform him of the change he not only wished DWB luck, but even requested our advertising rate card! DWB60 would be the last standard issue of Doctor Who Bulletin.

DWB61, December 1988 (PR: 3000)
Doctor Who Bulletin made a timely exit with its celebration of the 25th anniversary of the series comprising the personal recollections of 25 top writers in fandom who were each designated a season to review, wrapped up in a lavish cover by Alister Pearson. To hold the issue down to £2.95, which it had been for well over a year now, the page count was cut back to 40 with DWB appearing for the third time as a pullout supplement. From now on DWB would stand for DreamWatch Bulletin - The Journal of British Fantasy Television.

DWB62, February 1989 (PR: 2800)
Contrary to the date on the cover there was only a gap of a month between this and the previous issue. On the request of Titan, our new distributor, the month was advanced by one to give each issue a longer shelf life where previously DWB had been published in the month corresponding with the cover date. Others changes included a jazzing up of the logo by Gary Wales, the introduction of new writers adept in their knowledge of non-Who telefantasy, and the inclusion of four extra pages with a new cover price of £1.50 enabling us to maintain a high level of Who content to avoid alienating those loyal only to the Doctor, although research showed that Who fans tended to cross over into other telefantasy series. As I explained in the editorial, "*DWB now...intends to cover the entire spectrum of the* (telefantasy) *genre with an indepth and informed approach, and in particular will maintain its acclaimed coverage of* **Doctor Who**". To coincide with the change I moved out of London, which I was find increasingly claustrophobic, in favour of the fresher sea air of Brighton which I'd come to know well during my monthly trips down by train to Design & Print.

DWB63, March 1989 (PR: 2800)
Initial reaction to the new format was favourable, but in response to a couple of readers who feared the Who content would gradually be eroded in favour of other series, I reassured, "*Our Who coverage will be just as - if not* **more** *- prolific...At worst you will not find less than 75% of space devoted to Doctor Who in any one issue*", justified by the fact that Doctor Who was then the only British telefantasy series in production. It is interesting to note that now DWB can easily get away with a 50-50 split and not raise an eyebrow! To mellow a minority of readers who simply couldn't stomach the inclusion of other series, for a while the non-Who material was even segregated to a centrepage throwaway pullout, but thankfully such narrow-minded thinking is now a thing of the past.

DWB64, April 1989 (PR: 3500)
Such was the apparent success of the new-look format that two of the 20 pages were now given over to colour at no extra cost — the first time colour had been introduced to the standard issues!

DWB65, May 1989 (PR:4000)
Our biggest issue to date at 52 pages and a return to four in full colour, and still only £2.95! Having thought we'd discovered a major scoop in tracking down the contractors hired by the BBC during the '60s to

dwb
THE HIGHLANDERS PHOTONOVEL
TOM'S BACK... WITH THE COMPANION
INNES LLOYD AND GERRY DAVIS REMEMBERED
THE ANDROZANI EFFECTS IS IT FADING AWAY
WHO FANS SET TO SUE THE BBC!
WHO'S THE NUMBER ONE SCREAM QUEEN

DWBULLETIN
THE MONTHLY NEWS 'ZINE
Daleks Interrogated
Daleks Down Under
The Last Producer?
£ WHOs in the Money
SEASON 25 BOOKED IN
Welcome aboard, Sly
OPEN AIR CHARADE
JN-T MUST GO NOW
5.1m and falling
BBC SOLICITORS ACT FOR JN-T
NO MORE JN-T!
DOCTOR WHO MOVIE NEWS
DALEKS, CYBERMEN AND THE MASTER LINE UP FOR SEASON TWENTY FIVE

make most of the memorable monsters, excitement soon turned to farce when only one and a half pages of material could be culled from five hours worth of interviewing Jack Lovell and his son John, constantly at each others' throats throughout the interview as each disputed and argued over the other's version of events! A boost in sales was expected when it materialised that Robert Cope, our theatre correspondent, would be managing the merchandise stall during the stageshow tour of *The Ultimate Adventure* and agreed to display DWB.

DWB66, June 1989 (PR: 4000)
Another two pages were given over to full colour (now totalling four) as the new format continued to soar in popularity, although we got out fingers badly burnt when we were taken in by a shady company called, appropriately, Bentley Developments, offering TARDIS telephones at half the usual price which we advertised to readers, only to discover on receipt of the goods that they were in fact seconds. The bad luck continued when the Post Office proceeded to destroy half en route to their new homes, with DWB having to accepting full responsibility.

DWB67, July 1989 (PR: 4000)
An imminent price rise to £1.65 was brought forward to help cover our losses on the above venture, and to compensate for the several hundred extra issues printed specially for sale on the *Ultimate Adventure* stall. On a casual visit to the play during its appearance in Brighton, John Nathan-Turner took the opportunity to exact his revenge when he threatened to cause trouble for the dealer licenced to sell merchandise on the tour unless DWB was removed from sale forthwith. With the issue hot off the press, boxes of unsold DWB69s would languish unsold for years to come...

DWB68, August 1989 (PR: 3500)

DWB69, September 1989 (PR: 3800)
Our long association with Design & Print was about to come to end after a catalogue of errors which came to a head this issue: not only had they presumptively boxed Paul Redfearn's magnificent *Talons of Weng-Chiang* cover in the format of the standard issue covers despite being instructed to bleed the artwork off all four edges (as it was reprinted later in DWB87), but dozens of issues were printed with eight pages missing! At 44 pages with 4 in full colour, the cover price of £2.95 had now held for almost two years and was the first issue to include Kathleen Toth's STTNG episode guide (starting with Season Two). The latest Who *Series Survey* now saw *Talons* voted all-time classic, *Twin Dilemma* still all-time clanger, Tom Baker and Season 13 seemingly cemented as favourite Doctor/Season respectively and John Nathan-Turner slightly redeemed to 9% popularity following Season 25 (Philip Hinchcliffe winning 58% of the Best Producer vote). An exclusive interview with Gerald (Adam Adamant) Harper and a *Complete Blake's 7 Ratings Guide* provided interesting diversions away from the staple Doctor Who fare.

DWB70, October 1989 (PR: 3500)
The final Design & Print printed issue which reported the first ominous signs of Doctor Who's fate...

DWB71, November 1989 (PR: 3500)
The Reprographic Centre based in Crawley, after months of pestering us for our trade, assured us that not only would they improve the print quality of DWB, but they would undercut Design & Print by 10% to boot!

DWB72, December 1989 (PR: 3500)
A strong contender for worst cover ever. Whatever possessed me to think of John Nathan-Turner as cover star material I don't know!

DWB73, January 1990 (PR: 4000)
A brilliantly-inspired cover painted by Johnny Waudby helped lessen the shock of the cover price rise to £3.30 (the first Who fanzine to dare break the psychologically unnerving £3 barrier, although others soon followed), and was the first of several covers that used artistic licence to expand on the limitations of the small screen (real snow in the Himalayas, Zarbi with impossibly thin insectoid limbs, and Cybermen with human hands) that predictably provoked howls of protest from the purists! To allay an anticipated outcry over the price rise, which couldn't be held down any longer, this issue saw a brief return to the 40 page - 8 in full colour - format. DWB's byline was changed to the briefer and more accurate *The British Journal of Telefantasy*.

DWB74, February 1990 (PR: 3800)
Standard issue price increase to £1.80.

DWB75, March 1990 (PR: 3700)
A new look for the cover which did away with the restrictive box, enabling the logo to be reduced in size. Fans of Sophie Aldred were well catered for in this period - this issue featured her third full colour pin-up in four months!

DWB76, April 1990 (PR: 4000)
It was time to prove that the new DWB meant business, and what better way than to depict its first non-Who cover! This upset several readers on the letters page the following issue but didn't damage sales, even though 32% of readers voting in the latest *Readers Poll* bluffed that such a cover would put them off buying DWB! On the contrary, each time a non-Who cover appears sales shoot up as fans of the series featured, who wouldn't normally purchased DWB, buy a copy for their collections!

DWB77, May 1990 (PR: 4000)
The great Tophams photo discovery - dozens of previously unseen colour stills taken on the set of *The Power of the Daleks* - by Dave Baston was manna from heaven for Doctor Who editors, and prompted our reprint of the *Photonovel* a month later.

DWB78, June 1990 (PR: 3800)
The first issue to boldly feature a Star Trek: The Next Generation cover.

DWB79, July 1990 (PR: 3800)

DWB80, August 1990 (PR: 3800)
A new pop group called DWB (Dirty White Boy) were reported to be releasing an album called Bad Reputation...

DWB81, September 1990 (PR: 4000)
A return to 48 pages with 4 in full colour, one of which was accommodated by DWB's first full page colour advert - paid for by the extravagent and ill-fated BSB!

DWB82, October 1990 (PR: 3800)
In a move to increase space for articles and improve the flexibility of format it was decided to increase the page count to 24 and revert back to black and white issues with spot colour in alternate months. This issue trumpetted the news of another major photo find - John Cura Telesnaps from all four episodes of *The Moonbase*.

DWB83, November 1990 (PR: 3800)
DWB won much acclaim for the stance it adopted over a bitter row with Terry Nation's agent, Roger Hancock. The correspondence was reprinted this issue. With reference to our Photonovel in particular, Gary Carter, on behalf of Roger Hancock Ltd., wrote, "*...where any scripts, storylines or photographs* (of Daleks)*are used... it is in those cases that prior permission has to be sought and an agreement on usage has to be reached... We are well aware of a number of similar breaches of Mr. Nation's copyright by fanzines over the years... In the circumstances I look forward to receiving a retroactive proposal regarding past usage as defined above, and to discussing future permission and usage*". I pointed out to Mr. Carter that since Mr. Nation played no part in *The Power of the Daleks* (of which DWB sought clearances with Christopher Barry for the Telesnaps, June Barry for David Whitaker's script and Topham Picture Library for the photographs to produce the Photonovel) we had not thought it necessary to obtain his permission. Nevertheless as a gesture of our goodwill we voluntarily forwarded a cheque for £100 payable to Terry Nation via Roger Hancock Ltd. Soon after I was aghast to receive the cheque back from Roger Hancock Ltd. with an accompanying note: "*I am enclosing a copy of a letter from Richard Hollis of BBC Enterprises...You will see from this that in cases of photographs containing Daleks the BBC treats them as a 'jointly-owned programme' and would contact us for approval and agreement if it received any approaches for such material... DWB does not have a right to publish Dalek photographs, on the cover or otherwise, unless Mr. Nation's approval is sought. In the circumstances I am returning... the £100 and look forward to receiving a retroactive proposal regarding past usage...*". No doubt by now licking their lips at the prospect of me being naive enough to submit to his outrageous demand, I replied, "*...You have absolutely no claim to any Dalek photographs that have appeared in* Dreamwatch Bulletin *since these have been obtained via non-BBC sources. (the Telegraph Magazine, Bonhams Picture Library...)... I, like many other people, think Raymond Cusick has been grossly short-changed considering his role in the success of the Daleks was arguably on a par, perhaps exceeding, Mr. Nation's involvement... you seem to be overestimating the 'popularity' of the Daleks today... they are virtually forgotten icons of a bygone era... If anything they are now an object of mirth... Thank you for the return of the cheque which you may be pleased to note I am donating instead to the charity supported by Patrick Troughton's estate*". Ending this heated debate rather abruptly, Carter replied, "*With reference to your letter of 17 September, I note your comments*".

DWB84, December 1990 (PR: 3800)
The notorious *Day of Action* telephone campaign was supported by DWB, which many mistakenly believe we instigated. The campaign evoked mixed reactions from fans, and the real impact of the attempt to jam the BBC switchboards on November 30th with complaints about the absence of Doctor Who from the scedules was underplayed by Auntie, who claimed that "*Fewer than 400 calls were logged*", contradicting later official BBC documentation putting the figure nearer 1000.

DWB85, January 1991 (PR: 4200)
One of DWB's finest hours, a packed 52-page special (now costing £3.50). The *Moonbase* telesnaps were predictably turned into a second Photonovel with the blessing of the late Gerry Davis, and the full-to-the-brim 28-page DWB supplement included exclusive interviews with Lalla Ward and Paul Darrow, an advanced preview of the new extended *Curse of Fenric* video and a glorious full colour pullout poster by Pete Wallbank based on *The Greatest Show in the Galaxy*. More controversial was the inclusion of an extensive episode guide on the US cop show *Wiseguy* by Ian Levine, spearheading an extensive debate as to what exactly constitutes telefantasy which continues to this day. But in case readers felt they were being shortchanged, it was pointed out that Levine himself funded the cost of 4 of the 5 pages allocated to the feature — had he not then DWB85 would have been 48 pages with no *Wiseguy*. An editorial request a few issues earlier for some assistance resulted in an offer of help from long-term reader David Gibbs, who from this issue took on the onerous task of typesetting articles ad nauseum.

DWB86, February 1991 (PR: 3900)
More telesnaps, though sadly only a few surviving from *The Macra Terror*. A cock-up at the printers meant that a STTNG cast photo straddling two pages went disastrously wrong when the halves appeared on the wrong pages!

Sapphire Steels the limelight
Fury from the Deep exclusive!!
SHADA
The Addams Family
Evolution of a freak show
The TOM BAKER Years

dwb
RATINGS EXCLUSIVE
LEVINE SPILLS MOVIE BEANS
TIMELORDMANIA!
PAUL STONE 'REJECTED' 'WHO PRODUCERSHIP'
AND THE 'NEW' PRODUCER IS JOHN NATHAN TURNER
NFT SECURES FIRST SCREENING RIGHTS ON 'THE ICE WARRIORS'
THE RISE AND FALL OF REMEMBRANCE
Tom Baker interviewed
Much ore...

DWB87, March 1991 (PR: 3900)
Preparations for my first Australian trip in three years meant that there was a gap of only two weeks between this and the previous issue – the shortest ever – to avoid having to miss a month.

DWB88, April 1991 (PR: 3,800)
Quite the scrappiest and disjointed issue for ages, attributable to the fact that it was hastily rushed together to meet a looming deadline following an extended trip Down-Under. The situation wasn't helped much by the printers who reproduced the cover artwork from photocopies instead of the originals provided and printed the issue on the wrong weight of paper. Best forgotten!

DWB89, May 1991 (PR: 4000)
The latest special saw a return to form, boasting our latest photo discovery from Down Under courtesy of Alexandra (a.k.a. Sandra Reid) Tynan and prompting the serialisation over four issues of *The Highlanders Photonovel*, albeit of slightly inferior quality to the earlier two since we only had copies of original John Cura Telesnaps to work from on this occasion. A row over a leaflet insertation booked by DWB in CT erupted when the DWAS reneged on a verbal agreement given over the price of the exercise. This prompted a series of articles examining *The Decline of the DWAS.*, which questioned their censorship policy (including ignoring letters they receive criticising their services) and the need for such a society that boasts only a meagre membership and whose services were provided more efficiently and to a higher standard externally.

DWB90, June 1991 (PR: 3900)

DWB91, July 1991 (PR: 3900)

DWB92, August 1991 (PR: 3800)
Disillusioned by fan apathy, in response to a dire response to the latest *Series Survey* I intimated that I was having severe doubts over whether I'd continue as editor of DWB beyond issue 100. Many readers, taking this as an implication that I planned to wrap up DWB - overlooking the prospect of a new editor being appointed - promptly returned their survey forms and swamped the letters pages with pleas for clemency. Privately I had already made a conscious decision to hand over the reins after my 100th issue, and used this angle to provoke the readership into greater activity and it worked (a new-look letters page with reduced type was even introduced to cater for the anticipated influx of new scribes!). It was also time to shoot the printer again when this issue the logo was printed the wrong colour and rendered virtually invisible!

DWB93, September 1991 (PR: 4700)
The shop at The Museum of the Moving Image - currently housing a Doctor Who exhibition - did a roaring trade in DWBs, hence the increased print run for several issues. A packed feaure-orientated special issue.

DWB94, October 1991 (PR: 4200)

DWB95, November 1991 (PR: 4300)

DWB96, December 1991 (PR: 4300)
DWB's policy of providing a platform for uncensored debate backfired as far as the *Save Who Campaign* was concerned when an article by Tim Munro, entitled *The New Fandom* and arguing against the planned legal action against the BBC (which for once had the support of both DWB **and** the DWAS) contributed to destroying the campaign before it had a chance in the same issue to get started! *The Evil of the Daleks* was voted all-time classic in the latest *Series Survey* with *Paradise Towers* deservedly ascending the top of the clangers chart, Tom Baker still favourite Doctor and Season 14 overtaking its predecessor for the first time. John Nathan-Turner now received almost three-quarters of the vote for worst producer!

DWB97, January 1992 (PR: 4500)
Photonovels aside, easily my favourite DWB of all with quite the strongest content of any issue, with particular reference to *The Anthony Ainley Interview*, the Doctor Who movie synopsis *(Last of the Time Lords)*, an adaption of Gerry Davis's original Tom Baker submission *Return of the Cybermen*, Anthony Brown's near-definitive piece (now being revised for the *Compendium)* on the lost stories of Doctor Who, and a breathtaking full colour 25th anniversary commemorative poster of Patrick Troughton, Anneke Wills and Michael Craze care of Alexandra Tynan.. All this and more for only £3.60!

DWB98, February 1992 (PR: 4300)

DWB99, March 1992 (PR: 4300)
Describing it as *The Greatest Find of Lost Doctor Who Episodes Ever!*, DWB continued its news track record of being first and best with our coverage of the stunning return to the BBC from Hong Kong of all four episodes of *The Tomb of the Cybermen*.

DWB100, April 1992 (PR: 4300)
My final issue as editor was a decidedly lacklustre affair, produced in a mad rush to avoid missing a flight I'd inadvertantly booked a few weeks earlier! It certainly wasn't the high note I'd anticipated bowing out on, but Gary Wales's new logo and cover design provided a breath of fresh air. David Gibbs was announced as the incoming editor given the unenviable task of putting DWB together and worrying about the deadlines while my new executive editor status would allow me to oversee the magazine and maintain power of veto, while freeing me to pursue other interests.

DWB101, May 1992 (PR: 4500)
The last conventional DWB special included a 20 page Photonovel based on *The Savages*, this time appearing as a supplement, put together by myself and Anthony Clark to enable David to concentrate on the mechanics of putting the DWB section together on our new computerised desktop publishing system. It was an immense relief when the final product rolled off the presses and I could see that DWB had passed into safe hands.

DWB102, June 1992 (PR: 4300)
This was to be the last DWB in the old tradition. My decision to standardize the format to a set 28-pages (with four in full colour) and £2.50 cover price revolutionized DWB overnight and has seen a near-doubling in our vital subscription base as readers could now subscribe to 12 issues at any time instead of at the end of each year. It also served to give DWB an identity it lacked previously, and while the highly-praised specials may be no more, there is actually now far more to read in DWB per page on average than ever before. Indeed an issue in the current format now contains over **three times** as much to read as the average issue of *TV Zone* which costs only 55p less (and is printed on far inferior paper!).

DWB103, July 1992 (PR: 4300)
One of the worst aspects of the old-style DWB was the hit-or-miss nature of the covers. With the new format, after selecting the cover photo (or photos if an inset is featured) I liase carefully with our design consultant, Gary Wales, who can test appropriate logo colours and typestyles (and indeed experiment with special techniques) on professional equipment to see how the cover will look before it is printed, thereby avoiding the embarrassment of invisible text and inappropriately dimensioned photographs.

DWB104, August 1992 (4300)

DWB105, September 1992 (4300)

DWB106, October 1992 (4300)

DWB107, November 1992 (4300)

DWB108, December 1992 (4400)
A bold experiment to devote the core of an issue to a non-Who subject, the Blake's 7 Special proved immensely successful. In keeping with the tradition set by the winter Specials, the centrespread colour pullout made a seasonal return this issue.

DWB109, January 1993 (4400)
When David took on the task of editor he hadn't reckoned on simultaneously landing a plum full time job at a TV listings company at which he was expected to put in vast amounts of overtime. With the assistance of Fiona Harvey who helped type up most of the articles leaving David largely to lay the issues out and get the news done in one last frantic burst at the end, he struggled against the odds in producing DWBs whose quality belied the conditions under which they were produced (since David also didn't have a phone, communication was either at the mercy of the Post Office or at a predetermined time when he would call me from a public kiosk and I would have to rush through instructions and information before the pips echoed!). With promotion in his job now imminent, it was mutually agreed that he should hand over as editor to someone interested in fitting a part-time job round other work — and who had a telephone...

DWB110, February 1993 (4400)
David's last issue saw the announcement of DWB features writer and BBC sixth floor analyst Anthony Brown as the new editor, an offer he didn't instantly accept because he was also contemplating an invitation from Gary Russell to take over the Off The Shelf column in DWM.

DWB111, March 1993 (4400)
After finally being persuaded to accept the DWB post, and by the time he was fitted up and adept with the computer, Anthony found he only had two weeks to meet the deadline for this issue, and it shows. Whilst the layout wasn't at all indicative of what was to come, the content certainly inspired confidence that DWB had again passed into safe hands.

DWB112, April 1993 (4400)
Whilst David and I would have a monthly debate (over the phone) as to what would be in the following issue, by now Anthony had already largely planned the issues out for the rest of the year! Also to Anthony's credit it is worth pointing out that most of the errors now occurring (such as the word *network* instead of *syndication* on this issue's cover) were not of his doing...

DWB113, May 1993 (4500)
Although we didn't know it at the time, we were soon to be engulfed in a war of words with our latest cover star...

DWB114, June 1993 (4600)
The most blatantly tongue-in-cheek DWB cover to date!

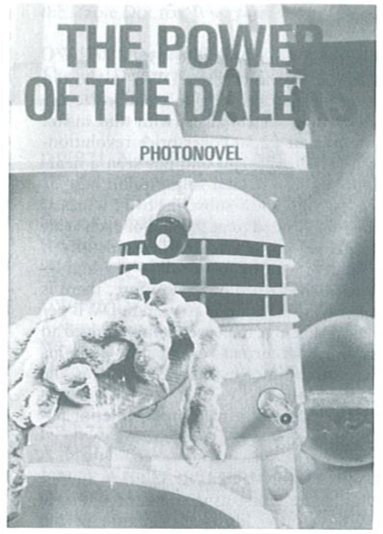
DWB115, July 1993 (4800)
A computer-modified logo gave a hint of change as we approached our 10th anniversary issue (unintentionally reflecting the upgrade of our main computer from a Classic II nicknamed Randall, to an LCIII called Ziggy!). At a meeting between Anthony, Gary Wales and myself it was decided to unleash the new-look proper in DWB116 with the introduction of cleaner typefaces run from disc directly onto bromide, modified page grids and, above all, a less cluttered appearance. By now it was all very well boasting near-perfect content and a word count equivalent to around four *TV Zones*, but being able to read the damn thing also had to feature high on our list of priorities. From now on there would be more white space to breath, a standard typesize for the article section, another for the reviews and letters, with only the news remaining flexible in its look due to the last-minute nature of its assemblement.

DWB116, August 1993 (6000)
And so this trip down memory lane brings us to the present!. If you're one of our new readers who saw our advert in the last DWM — hence the anticipated new monthly print run — welcome aboard, and if you'd like to catch up with what you've been missing this past decade, then read on...

Back to the sixties!
BBC2 turns to Daleks to save the day
Deep Space
Dæmons Mania
CLASH OF THE TITANS!
The Big Three line up for American TV network supremacy
It's official! Doctor Who is

DWB
THE BOOKS

The Power of the Daleks Photonovel - A condensed version of our acclaimed 1988 publication will be published in our forthcoming Compendium...



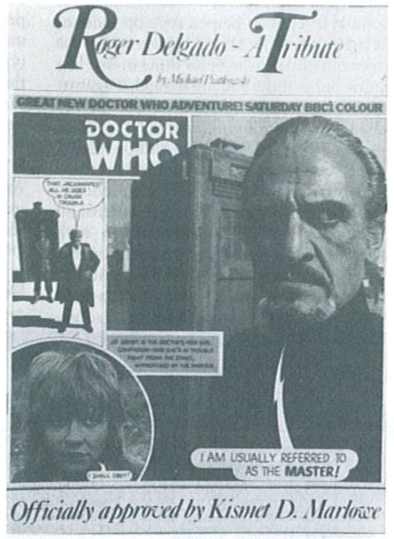
To celebrate our landmark anniversary, at least in fanzine terms, currently in production are three books which will be published over the next few months, two of which will be drawing on DWB's rich heritage. The first of these, ***The DWB Compendium*** *- The Best of the First 100 Issues,* will, as its title suggests, be a large format cardbound volume at around 120 pages in length (with several in full colour) drawing on the very best articles and features based on some of the series featured in DWB over the years - particularly, of course, Doctor Who. Fully revised, updated and where necessary corrected by the original authors, and illustrated by many photographs previously unpublished elsewhere —plus many beautiful new stills only recently discovered — this volume will be an invaluable reference guide in its own right for both new and established readers alike.

The second volume is titled ***The DWB Interview File***, a collection of the very best interviews conducted especially for DWB over the years, revised and again richly illustrated with previously unseen photographic material. Among those extensively interviewed include Sylvester McCoy, Colin Baker, Jon Pertwee, Sydney Newman, Gerald Harper, Gareth Thomas, Jacqueline Pearce, Paul Darrow, Bernard Bresslaw, Dudley Simpson, Gerry Davis, Katy Manning, Milton Subotsky, Peter Grimwade, Daphne Dare and many others who have spoken to DWB over the years - some of whom have never been interviewed elsewhere!

Finally we are at last bowing to pressure and risking the humiliation and derision we can expect from all those who will be ordering our forthcoming (unscheduled) reprint, under one cover, of DWB1-8, as they appeared all those years ago!

Full details on ordering the first of these - ***The DWB Compendium*** - will appear next issue and in DWM out in late September.

Roger Delgado - A Tribute, our definitive 1987 tribute to this fondly-remembered actor, will be reprinted in our forthcoming Interview File...


Roger Delgado - A Tribute
by Michael Piatkowski
GREAT NEW DOCTOR WHO ADVENTURE! SATURDAY BBC1 COLOUR
DOCTOR WHO
I AM USUALLY REFERRED TO AS THE MASTER!
Officially approved by Kismet D. Marlowe

DWB
BACK ISSUES

In the meantime, here is an update of the DWB back issues currently available priced subject to availability (prices quoted in sterling and US dollars inclusive of postage and packing):

DWB62 (February '89) £3.50/$7.50
DWB64 (April '89) £4/$8.50
DWB66 (June '89) £2.50/$5.75
DWB67 (July'89) £1.65/$4.50
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DWB116 (August '93) £2.50/$5.75

*As some issues are in short supply, please list alternatives where possible or leave your cheque blank for us to complete (simply write "Not to exceed..." followed by the total in between the vertical columns crossing your cheque for security).

*Send your crossed cheque or postal order (or US$ check) payable to *DreamWatch Publishing* to: DWB Back Issues, PO Box 1015, Brighton BN2 2YU.

*US orders: For the first issue the full price as quoted is payable, but deduct 50 cents for each subsequent issue ordered. We regret that back issues are available only to British and US readers. Australian readers can enquire about DWB back issue availability by writing to *Dallas Jones, PO Box 4, Epping 2121, NSW.*

Out of the Unknown ideas". One of those ideas I thought would make a good radio play so I suggested it to Phil, and he said, "That could fit in very well with an idea I had which is not an idea for a whole story, just an image for the beginning." which I liked very much, so basically Phil's idea is the beginning of the story and it branches from that into my own story. Phil is taking it very seriously and is very enthusiastic. We get on very well together. The story itself happens immediately after the first Lis Sladen story (*The Time Warrior*).

How much attention are you paying to continuity in that the following story (*Invasion of the Dinosaurs*) implies that the Doctor and Sarah came straight back from Medieval England and that this is the first time they have seen the Brigadier since they left?

Oh does it? Well that's unfortunate isn't it! Terrance lent me one of Jean-Marc L'Officier's books which I looked at. I knew it couldn't be Katy because she's not here, and if it's going to make any sense in terms of the overall story then it's got to be the Lis Sladen era, but she was only with Jon for one season. So I had a good look at that season and, knowing that if it took off we would do more, it had to slot in somewhere. Now if I wanted to do a UNIT story in the future and I wanted to have Mike Yates in it (he's not in this one) then I would be in great trouble if I set it after the Dinosaur story, so I decided that the best thing to do was to make it as early as possible.

Do you view writing for Doctor Who on the radio as demotion in a way?

No, radio's not demotion, it's another medium and just as important in its own right as television, absolutely, I've always felt that. I love radio as an actor and I like listening to the radio plays. This is the first radio thing I've written but it seems to have turned out all right.

Have you made an attempt to exploit the differences presented by radio compared to television?

I thought of doing that and in fact I briefly talked to Phil about whether we should make it very specifically radio using radio techniques, but we thought it would be better to do it as an absolutely straight story merely because we would otherwise be changing the convention. I would say the story is representative of my time on the programme.

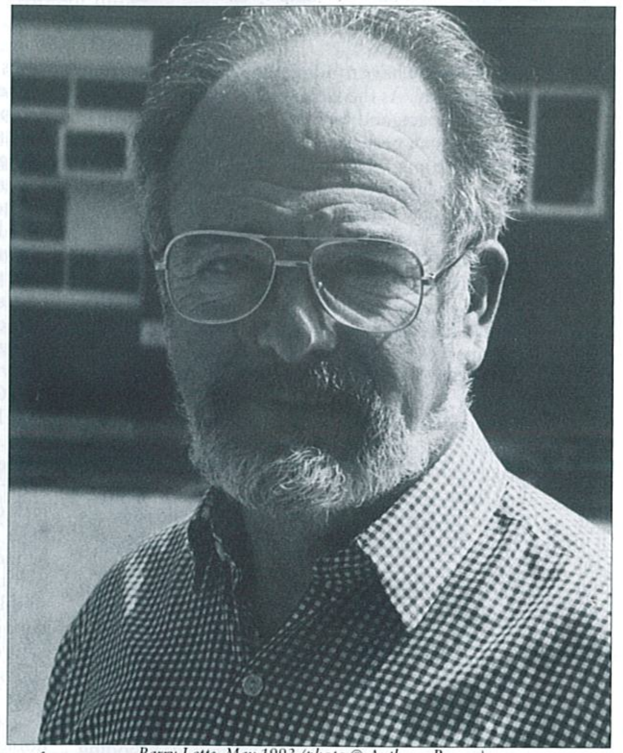
What do you know of the sixth floor's attitude towards Doctor Who, particularly current [sic] Head of Drama Peter Cregeen?

I've talked to Peter Cregeen quite a lot over the years and he's not an opponent of Doctor Who but he's not an enthusiast or someone who's actively trying to get it back on either. He's looking at it just as a programme amongst a lot of other programmes. I spoke to him a couplre of years ago and back then he told me, "We still haven't made up our minds, we think in terms of Doctor Who being rested, we certainly don't feel that it's being killed. There's a possibility that we might put it out to an independent company, we might decide to do it inhouse again, but there are an awful lot of things to be thought about in terms of bringing it up to date. All these things are being discussed. There's also this question of the film which is still in the air, but that's not in our hands and we'd look pretty ridiculous if we came up with a new set of Doctor Whos with one Doctor at the same time that a film came out with another Doctor. If that did happen we'd obviously have to co-ordinate the whole thing." So I said, 'Look, if it ever does come back inhouse I'd just like to tell you that Terrance and I would be interested in having another go as co-producers, and he said, "Well thank you very much, that's very interesting to know". That was in 1991 or '92.

I think that with the popularity of it throughout the world and with the repeats and merchandising it stands a god chance of coming back eventually. Of course it's got to go a long way towards the hi-tech look of today's SF shows. I'm not saying it has to equal the look of the big films, but you couldn't do it the way we did it. I feel that if you were to do it well you'd have to use state-of-the-art TV, all the electronic effects, computer graphics and so on. I would do it all on film, single camera, which would allow the director, the lighting people and so on to get a quality which is very, very difficult to get if you're working under pressure, multi-camera, in the studio. Whether they would be willing to put the necessary money into it and gamble on the audience is another matter.

Moonbase Three has turned up again and there's a renewed flurry of interest in it. How do you remember it?

Terrance and I worked on it alongside our penultimate season of Doctor Who, the year in which I didn't direct any Doctor Whos myself because I had to concentrate on producing two series. Overall, looking at it quite objectively I think the powers that be were expecting something very different. They were expecting, in effect, Blake's 7 — a BBC answer to Star Trek. Now I didn't want to do that and didn't know at the time that that was what they were expecting and I think that they were very disappointed with the result. It was lack of communication between the sixth floor and us — their expectations weren't made clear to us. I thought I'd made it clear to Ronnie Marsh, the head of department, what we were doing; that it was absolutely straight down the line drama.



Barry Letts, May 1993 (photo © Anthony Brown)

What I wanted to do, and Terrance went along with it, was to do a straight drama set on the Moon, showing what it could really be like, and that is what we tried to do. I didn't see why science fiction always had to have bug-eyed monsters or the equivalent.

It was rather like a claustrophobic Power Game in some ways. It was very political.

That was exactly the sort of thing I was aiming at, the fact that these people were living on this Moonbase which was constantly in danger of closure from budget-wielding politicians. We then worked hard to get good stories and we wrote the first one ourselves, not only to set it up but also in a way to find out what we were trying to do, to experiment with the script before it went into production, because although writers get paid quite well it is still the cheapest part of the operation. Once you get into production then it's expensive.

I think in terms of any measured success it fell between two stools. It went out on primetime BBCl on Sunday night at 7.25pm and it should have got a good audience. As far as I remember we ended up with a dedicated audience of two and a half million where a hit would have had twelve million. We would have been satisfied with eight million. Now those two and a half million loved it and years later I've had letters from people saying it was the best thing that ever came out of the BBC, but as I say it fell between two stools: drama people didn't watch it because they assumed it was science fiction and the science fiction people didn't watch it because it hadn't got the bug-eyed monsters and so on. It's no good playing the best play in the world if you're playing to an empty theatre. You've got to study your market first and know what audience you're aiming at.

It was a co-production with Fox Television. How much influence did they have on production?

Co-production in those days, far more so than today, was really co-financing. All they did was put money into it (and keep a copy when the BBC didn't as it turns out). Later on when I produced *Treasure Island* and Universal put money into it we had a representative from Universal who came to the studios but they only made occasional suggestions. They had no editorial control. Occasionally we'd say yes but more often than not we'd say no.

Were your budgetry limitations as severe as those you were experiencing on Doctor Who?

No, not quite as bad. It was meant to be a cheapish show but not all that cheap. Some of the SFX worked well but we didn't have enough money to do it as I would like to have done. For example there were no stars in the sky, it would have been far too complicated to have done this, so we just had a black sky. Some of the model shots just don't work. We had a VFX chap who did some lovely landscapes but he wasn't so hot on model vehicles and so on. So there was a mixture: some of it's very good, some of it's not, and we had some very good performances and we sometimes had not so very good performances.

How happy were you with the cast in general? One of the unfortunate things about it turning up now of course is that Donald Houston and Ralph Bates died a couple of years back.

I don't think that Donald worked as this sort of charismatic welsh wizard. Put it like this, I think we'd have done better if we'd had Richard Burton! He was fine but I don't think he had what Tom Baker's got for example. He didn't grab you.

Were you very disheartened when Fox pulled out and it didn't go on for a second season? The last episode (which was shot fifth) implies that the Earth may have been destroyed, so was that always intended to be run last as a sort of cliffhanger or did you know by then that were wouldn't be another season?

As far as I remember I think it was always going to be the last but there was never to be a potential cliffhanger. We didn't know there wouldn't be a second season until after the transmissions. I was sorry but I wasn't disheartened that the decision had been made because it was plain that that was what the decision must be. The thing about the BBC as it was then was that in effect we turned out something that was good and had integrity and the stories were well written and so on but it was a failure with the public, yet I was allowed to go on from that and become the producer of the Classic Serials. Whether that would happen today I don't know, but it's certainly more cut throat nowadays than it was in my day.

What are you doing at the moment, Barry?

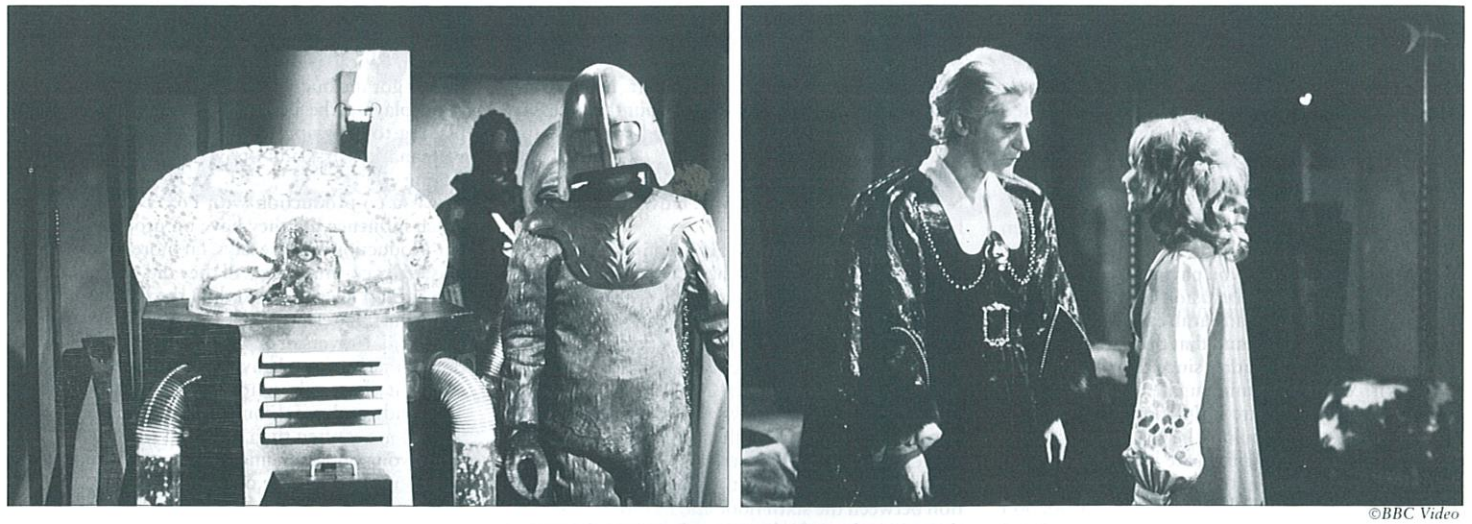
As of today [sic] I'm out of work because today is when I hand over episode five of *Paradise of Death*. I shall go to the recordings of that at the end of May, but apart from that I've got a glorious blank, apart from the fact that I've been asked to go to Germany again next year to teach directors and script editors which I've done before.

You've kept in touch and used again many of the people you worked with in Doctor Who, notably Terrance Dicks.

Normally Terrance and I go and have fish and chips every Wednesday or Thursday night at a place in West Hampstead near where Terrance lives. We're very good friends indeed.

Barry Letts, thank you very much.

Interviewed on May 5th at BAFTA by Anthony Brown, Gary Leigh and Ian Levine.
Transcribed & Edited by Gary Leigh



©BBC Video

THE CURSE OF PELADON

IN ALL the furore over the *Terror of the Autons* review, one comment seems to have gone almost unquestioned. "We remember the Pertwee era as being good because the books are so great." This again becomes relevant when dealing with *The Curse of Peladon.* It's difficult to decide whether this story is a pleasant throwback to the studio-bound style of the sixties, or a stagey production which fails to realise the atmosphere and depth of the script. The answer, of course, is that it's a bit of both. And which view tends to dominate your opinion of it depends entirely on your preconceptions of the story — on whether you have read the book.

Brian Hayles' script is a masterpiece, superbly structured and filled with exquisite characters, whose depth makes it possible for them to behave in utterly unexpected ways without acting atypically. Plot twists come out of nowhere, the point behind Hepesh's machinations always unclear until the moment when the trap closes around his victim. Every cliffhanger is integral to that plot, twisting it in a new direction which provokes reactions from the characters, in turn driving the plot. And the minor points are written with unusual style — the Doctor and Jo's entry into the throne room, just as Hepesh tells of the legend concerning a dangerous stranger, and the 'jump-cut' from Arcturus' attack on the Doctor to the subsequent discussion on events. But that might not be enough, however atmospheric a book it might produce, unless the production matched the script.

Ultimately, the verdict must come down in favour of the television production of *The Curse of Peladon.* It may not quite realise the full potential inherent in the script, but it works far better than *The Monster of Peladon* ("What's that on your head - A wiiig!") whose script, even in the relatively flat form of Terrance Dicks' book, clearly shows similar potential. In fact, while I'd remembered it as a let-down compared with my expectations, now I come to consider each element in detail, I find it difficult to justify specific criticisms — except in one area. But I'll come to that later.

The acting is exceptional. David Troughton, almost unrecognisable fifteen years before Dr Bob Buzzard, balances the perfect combination of authority and insecurity as the young king. Gordon St Clair is also impressive as Grun — to establish the progression of the character's divided loyalties as well as he does without a word of dialogue is quite an achievement! Geoffrey Toone's Hepesh has authority and charisma, bringing across the temple scenes effectively (no easy task), though when they argue in the serial's prologue it's Torbis who seems the more impressive figure, leading one to wonder how things might have turned out had the casting been reversed.

Among the regular cast, even Pertwee's critics (and I'm one) would have to admit that *Curse* catches him on a good day. As the Earth delegate, he commands genuine respect, and he's less insufferably patronising than usual, perhaps because he has, for once, to eat humble pie where the Ice Warriors are concerned. Jo however is her usual self, once Katy Manning's got past a rather stilted introductory scene in the TARDIS. Jo may not be to my taste, but it's easy to see why some like her. It would have been interesting to see what Katy Manning would have made of a scene from the book omitted on screen, where Jo tells Grun of Peladon's proposal, and of the consequences that the Doctor's death will have. A scene of pure characterisation, it adds a great deal to the story, as do a couple of other sequences on following pages, where Ssorg and the Doctor discuss combat tactics, and Peladon vows that the worship of Aggedor will be banned if the Doctor dies. And in all of these, the ominous presence of Hepesh appears to close the scene, linking them as they build towards a crisis. It's a great pity that they never reached the screen.

Performance of the story, however, comes from another actor reprising a 'role' — Alan Bennion, as the Ice Lord Izlyr. I have to declare a bias here — Izlyr is, quite simply, my favourite character from the entire history of the series. He should have become a far-future Brigadier — an ideological antagonist, sparring partner, and fast friend for the Doctor. He wanders through the early episodes, a brooding figure of dangerous potential and calculating intelligence as he attempts to work out what's going on around him, and he demonstrates rather more genuine insight than the Doctor during the period when they suspect each other (it's Izlyr who decides to trust Jo). Later his long-suffering attitude towards Centauri is a consistent delight. Once convinced of the Doctor's integrity, he demonstrates a friendship far beyond that demanded by his 'debt' to the Doctor— when Ssorg suggests that the Doctor may have been killed, Izlyr's anger is clearly heartfelt. It's both a heart-warming and a disturbing moment: Izlyr, representative of a race who are long-established enemies of the Doctor's, is clearly prepared to do anything to avenge him — and we know from past experience quite what that anything might be, and how the Doctor would view it. It underlines magnificently that the Ice Warriors are still the Ice Warriors, that their change of heart is entirely in character. (It also helps to make Azaxyr's peace-keeping subterfuge in *the Monster of Peladon* convincing.) They remain menacing even as allies — friends whose help you'd seek only in the last resort, for fear of what they might do. (It's also interesting to note that at one point Ssorg refers to his Lord, behind his back, as Izlyr - not Lord Izlyr, just Izlyr. Sloppy scripting, signs of a genuine friendship crossing the barriers of Martian society, or a hint of insubordination in the ranks?)

The Ice Warriors remain one of the great unrealized potentials of Doctor Who and the forthcoming New Adventure *Legacy* seems unlikely to do much to change this, as any role they might have would continue to link them restrictively to Peladon. Unfortunately, *The Curse of Peladon* will probably remain their high-water mark, particularly if, as *Mission to Magnus* intended, it is treated as an aberration in their villainy, rather than the cue for a Klingon-style re-assessment and starring role. But while the Draconians have become a staple feature of the New Adventures, the depths of the Martians' culture are likely to remain as shrouded as their true appearance.

In *Curse*, of course, they're rather impressive visually. It helps that there's only two of them, admittedly. *The Monster of Peladon* is continually handicapped by its gawky, misshapen and battered Ice Warriors, but here Ssorg is impressively bulky in the pick of the Warrior armour parts, while Izlyr cuts a dash in a cloak *worthy* of an Ice Lord (though his helmet doesn't quite hit the mark.) The other alien costumes are more variable. Alpha Centauri succeeds simply because it's such a weird creature that the failings of the costume are unimportant (and Ysanne Churchman's brilliant vocal performance helps, of course), while Arcturus is fine, except when extreme close-ups expose the limited mobility of its face. But Aggedor is very disappointing — in no way is this the noble beast so magnificently portrayed on the original book cover. The face is fine, and looks magnificent in photos, but on screen, in motion…

The other major failing of the serial lies in the sets. The corridors are generally convincing, aside from a few too-square corners where they'd clearly run out of pillars, but the throne room walls are all too obviously studio flats, convincing neither as rough hewn rock walls appropriate to a warrior king, nor as the opulent domain of a more expansive monarch. On the other hand, the Ealing-filmed mountain exteriors are effective, and the model shots of the Citadel and of the falling TARDIS hold up well. The direction, from the generally rather pedestrian Lennie Mayne, is also good. A nice overhead shot shows the throne room and its gathering of aliens, while Hepesh's preparations for the assault on the throne room in part four are intermixed superbly with scenes elsewhere, backed by Dudley Simpson's impressive music. This is consistently effective, from the Ice Warriors' drum-beat through to the rising chords denoting behind-the-scenes skull-duggery. No deadly Dudley here.

Rewatching *The Curse of Peladon,* I found myself surprised to think that I'd ever been disappointed by it. Tomorrow, I'll reread the book, and I'll understand why that was the case again. I advise you to do the same — in that order. That way, the *Curse* will prove to be a double pleasure. ($7^1/_2$)

Anthony Brown

Shadowmind

AN ODD ONE this. My attitude to this book went through several marked phases while reading it. I started off liking it a lot, then I became rather ambivalent about it. Halfway through I had started to hate it, and towards the end I had moved into boredom. I suppose it's not bad, exactly, but (I'll have to write an article on this) it's deeply derivative and unoriginal, and doesn't manage to freshen things up with a new style. Duplicate humans, aliens bursting out of people's chests, squads of marines in dropships wading in to help overrun colonists. It has all been done before and a lot better. What's more the Doctor really doesn't fit in to this scenario. Okay so it's not impossible he would find himself in such a situation but he would remain truer to his nature than he does here. The Doctor in *Shadowmind* is unrecognisable. Not only is he not the Doctor, he's not even the Cartmel Doctor, just another cog in bureaucratic military machine.

And this is the problem. As a matter of fact I find the morality of *Shadowmind* a lot more palatable than that displayed (ostensibly, though Anthony's piece on this matter in DWB113 is persuasive) by the seventh Doctor on screen. Gone is the simplistic black and white of earlier stories to admit greyer shades than the Doctor has previously recognised. This is fine but it's not what the Doctor would do. The Doctor simply wouldn't tell Ace that it's fine to blow away all their friends because everyone else will survive on account of it, true though this might be. Nor would he subsequently claim that it was really the bad guys who did it anyway so she needn't feel bad. But that is the whole ethos of this book. I agree with it all, but as Doctor Who it stinks. Doctor Who is not a Cameron movie and we can't pretend that it is. Bar a couple of half-hearted "I don't like war but…" speeches the Doctor gets into a hardware orientated shoot-em-all mode far, far too quickly, while still maintaining the pretence. Weapons? Aren't they awful? Oh yes aren't they just, but the Doctor is being hopelessly hypocritical. He refers to destroying Skaro and how the knowledge that 'it had to be done' does not make him feel any better. But this is a lie. At base, the Doctor destroyed Skaro because he could. He didn't have to. There was no threat from it. He could have sent the Daleks packing from Earth without difficulty and destroying Skaro achieved nothing. As seen in *Destiny* the Daleks had long since abandoned the place. In *Shadowmind* the Doctor even takes up arms himself. He explores no other possibilities, just sits there in meeting after meeting going along with it all. I was waiting and waiting for him to come up with something to show that they could call the whole business off but there was nothing. It wouldn't have been so bad if it all proved to be some scheme of his to reveal what was really going on. That at least would have been in keeping with the manipulative seventh Doctor as further evolved so brilliantly in *Love and War*.

Mind you once all's said and done the Doctor has sod all to do in this book, and Benny and Ace don't do much either. This is the first book I've read since Ace returned and I'm at a loss to know why she has. She was never likeable and now she's just a mindless thug. She would have been better off developing into what the Doctor has become in *Shadowmind*. Her return as a gun-toting moron rather betrays the developing sensitivity that caused her to leave in the first place. Her much lauded evolution from a brat into a lady (if indeed this occurred, of which I'm far from convinced) is turned over. Maybe if the anal retentive and self-indulgent series of Ace books that has been mooted comes about we shall discover where it all went wrong.

But back to *Shadowmind*. The essential problem, I fear, lies with the premise. With one or two brief discursive interludes *Shadowmind* is a rollercoaster action piece with a Star Trekian blobby creature being told it's immature and must grow up at the end. But the series of set pieces have no coherence and no apparent objective. They seem to exist for their own sake, or at least each one exists to justify the next. When all the shooting possible has been done on Tairngaire we leap into *Aliens* mode and hop off for some further shooting on Arden, complete with free-fall dropships and "Aargh! We didn't really kill it, it's up here with us" sequence tagged on.

And therein, as I've said, lies the problem. The over-riding impression I get from this book was that I was reading the novelisation of a film. And whenever one reads film novelisations one ends up wishing one was seeing the film. It felt like there was a core story here that was being elaborated upon by another author. This is bad news. And the originator of this mythical film was quite clearly a Cameron figure. This is the second problem (for me at any rate) because I loathe Cameron. It is my firm view that barring bits of the first *Terminator* film Cameron has never been involved in anything of artistic merit. *Shadowmind* reminded me most of *The Abyss* — splendid execution, pity about the material. Too long, too stodgy and too boring.

Nevertheless, and to avoid being totally negative, there are, submerged in all this Cameronesque tosh one or two good ideas. Unfortunately nothing like enough is made of them. The hypergems were good but they were just there; no reason, just useful for the story. The idea of the Shenn growing new bodies for Ace and Kim so that they can carry on while they heal is also fun, but the opportunity for conflict between them and the real people in the face of death is confined to two lines. Likewise the issue of who is really responsible for the killing. If Umbra really killed the people Ace blew away in this book, then the Doctor killed virtually everyone else Ace has killed. Great dilemmas to be explored. Pure Doctor Who and it's wasted, because *Shadowmind* is too interested in the action.

But the cover was nice.(4)

Peter Linford

Evil of the Daleks

IT WAS NEITCHE that postulated the idea of perpetual repetition — the notion that incidents keep repeating themselves down through the ages, over and over again. I'd never lent much credibility to the theory up 'til now, but recent events seem to support his conjectures on the nature of time.

It was my birthday recently, and our editor gave me a copy of *The Evil of the Daleks* to mark the event. There was of course a catch… I had to read my gift and review it in about 1500 words, and I had less than a week in which to meet the deadline. Disqualify an already planned day out and a further afternoon for some other DWB business for the up and coming books, and I was repeating the situation I had with *Lucifer Rising*. So many words, so little time. Fortunately, like many regular contributors to this magazine, I have the ability to stretch time. An invaluable skill.

Evil was always the novelisation that I have wanted to read. Right from the very start of the book series I had hoped that this story would be the next text chosen, and what a long time I've had to wait. If nothing else we've been spared the worst excesses of Mr Dicks' one-a-month publications, but was the wait really worth it? The answer has to be yes, of course, as even the most basic treatment of this story would still have contained a script of near perfect weighting and structure. Therefore, the test for John Peel's version, like that of all the other novelisations, has to be to see if he's retold the story in a way that suits it best. This is a tricky balancing act that necessitates a subtle mix of invention and straight narrative reproduction. Add too much original material (something Mr Peel has been criticised for before) and you run the risk of destroying your original text. Too much simple regurgitation and you end up feeling that a copy of the script would have sufficed just as well.

The last time I tackled any of John Peel's work (his New Adventure) I ended up on the receiving end of some rather strong criticism. This time I feel certain that he and his editor won't feel obliged to put pen to paper over what I'm about to write. I liked the book. Quite simply, Peel has provided us with a good, if at times a little workmanlike, rendition of an all time classic Doctor Who. *Fury from the Deep* it ain't, but it's a good first league contender none the less. That tricky question of what "new" material to include has been thoughtfully approached though most of the book, with Perry's ruminations about his employer's business contacts being a good example of how to give a tale that extra boost. On the down side Peel feels that we should know something about the Doctor's fear of Mods and Teds (small fry when compared with all the horrors of the universe), and the Emperor Dalek's mental processes. This insight into the workings of the Dalek leader's mentality is sketched out in a prologue of pure *B Movie* kitsch - all told, it's unnecessary, tacky, and just a bit embarrassing. I suggest you skip it and get into the meat of the original story.

I have one or two other small problems with John Peel's writing, but these are more to do with style than content. For instance, during a description of an old warehouse we are told:

"Battered crates, long since torn apart for anything they might contain, were scattered about the floor. Long discarded newspapers scuffled across the concrete when stray winds pushed at them. There were the remains of several fires, showing that tramps infrequently spent the colder nights here, sheltering a little from inclement weather."

I find this description very stilted and not a little odd. The idea of old copies of *The Times* or *Mirror* brawling over the floor every time the wind blows is quite amusing, but I'm at a loss to see as to how "several fires" indicate infrequent use of the building by tramps. I would have assumed the opposite given the detail provided by Peel.

Before you accuse me of being overly picky, have a think. How difficult would you find it to describe the interior of an old warehouse? How would you go about invoking a sense of abandoned dereliction? Similar questions arose in my mind at intervals throughout the book as the author set about providing me with a word-picture of an environment or setting. Not that Peel always gets it wrong - very often he hits his mark - but when he falters, as I think he does in the above quote, he really lets himself down.

Okay, what's all this guff about the Red Dalek? It wasn't in the TV series so why add it to the book? In *Evil* the Daleks were either silver or black… not red, not grey, not anything else. Invention, when it adds something, is fine, but to destroy David Whitaker's simple dichotomy of the Dalek race is also to miss the point. Good and evil, light and dark, silver and black… get it? Of course, but not Peel. Yet again his attempts at invention let him down and what is otherwise a good read is to my mind spoilt by avoidable additions. Those very things that annoyed Anthony Brown over *The Power of the Daleks* also annoyed me with *The Evil of the Daleks*.

The overall pacing of the book mirrors that of the original scenes, which is probably not as easy as it might at first seem to the reader. *The Evil of the Daleks* was always a story that teetered on the edge of becoming over complicated, and any attempt at a novelisation was liable to cast its events over into the territory where subplots and locations become confused. However, Peel retains the clarity that helped save the original from tying itself into a visual equivalent of the Gordian Knot, although I felt at times that he could have taken a more lugubrious pace, especially between the action.

So what do we end up with in *The Evil of the Daleks* novel? For those of us who remember the original, it will help flesh out some old and faded recollections. And for those of you who have never seen anything beyond the one surviving episode, John Peel's book comes close to capturing the flavour of the original broadcasts to suggest just how good those transmissions might have been. What more fitting a way could there have been to have brought the novelisations of the Troughton era to a close, and to end on a high like this is a credit to the other books that cover the second Doctor's reign. ($7^1/_2$ - which would have been 8 if it had not for some of the unnecessary additions)

Anthony Clark

Ghost Light — The Music

Mark Ayres; Silva Screen, FilmCD133

FIRSTLY — an admission. I am one of the peculiar sub-genus of Doctor Who fans who openly confesses that they adore *Ghost Light*, admire its atmosphere and revel in the repeated viewings which reveal extra little nuances of detail and plot along the way. As such, I appreciate that others like me will immediately buy the CD no matter what I say in this review. Likewise, I am aware that many followers of the show dismiss the serial as incoherent drivel and wouldn't touch anything remotely connected to it with a bargepole. Thus, the best attitude to a review would seem to be a mid-way stance, comments which will tip the balance of the undecided one way or the other.

The CD runs to just over fifty-one minutes of Mark Ayres' atmospheric, moody and claustrophobic score for Marc Platt's atmospheric, moody and claustrophobic script. This, as usual, includes all of Mark's original compositions (with some music cues combined) to give twenty-three tracks. But before anybody hopes for renditions of *That's The Way To the Zoo*, I should point out that this (like the recording of *Narcissus* in *The Greatest Show in the Galaxy* Part Four) is not included since it was not part of Mark's creative work. Devotees of Victorian parlour music must look elsewhere for the melodies of J.F. Mitchell.

Whilst doing the research for Marvel's archive on *Ghost Light*, I was able to view some material for the serial which had not yet had music or sound effects added. Whilst being very 'leaden' in places compared to the finished version, I was pleased to find that without the background of a music score, I could tell what Control was actually saying. A similar effect is noticeable from listening to the CD. Without all those actors and actresses talking over the top of it (plus the improved sound quality over TV's limited bandwidth), the score is even more fascinating and new motifs and rhythms can be discerned. The beat around which Loss of Control is wrapped was something lost on television, as were many of the finer tinkling touches of *Requiem*. At the same time of course, the full glory of tracks such as *Out of the Shadows* are still both intact and enhanced.

In his sleeve notes, Mark comments that he did not really feel totally happy with this score. I find this partially understandable for, listening to the music as music alone for the first time, it doesn't flow as well as either of the previous two CDs. More than anything, I find it conjuring up the visual images and dialogue perfectly and richly, with much of it being more 'atmosphere' than 'melody'. This is no criticism of the music at all, but more of an observation and comparison against the other two CDs already available. The menace and unsettled feeling of Marc Platt's ideas are translated perfectly into this non-verbal art form.

The packaging is slightly disappointing. Gone are the booklets of Mark's previous releases, instead there is a fold-out cover which allows a couple of pages of notes. Marc Platt briefly introduces the release in his own inimitable style, whereafter Mark takes over for an excellent and informative trip back in time by four years to go through some of the problems he encountered, and the sources and themes he was able to draw upon. However, to make up for Silva Screen's lack of documentation, Alister Pearson's fantastic artwork from the Target adaptation is given another much-welcomed outing.

It seems pointless to go into more detail about the music tracks itself, since so many reading this will be familiar with its content and have done their own evaluation already. All the music is there, and the tunes warmly bring back memories of dark October evenings spent before a blazing cathode ray tube being entertained and thrilled by a stylish and unusual piece of television adventure. Being one of the *Ghost Lighters* Mark refers to in his sleeve notes, I thank him for giving us what we want, and know that cold October will live again in warm July for the handful of others who, like myself, thoroughly enjoyed their visit to Perivale in 1883. (9)

Andrew Pixley

Ghost Light - The Scripts

Titan Books, £4.99

MY COMMENTS on the Titan script book range as a whole were printed a couple of issues ago re:*The Power of the Daleks*. I hold to them - I see little point in the range as a whole. *Ghost Light*, however, is the first televised script they've published which is worth getting.

And no, that's not because (shut up there at the back!) *Ghost Light* was so incomprehensible you need the script to stand a chance of understanding it. The general public might have that excuse, but you're fans, after all, and you ought to be willing to make the effort to watch the video the extra couple of times it takes to grasp what's going on. It's not *that* complex, and while it might not be to everyone's taste, it's superb for what it is.

No, what makes the script book worthwhile is Marc Platt's twenty page account of "*Creating Ghost Light*". Aside from pointing out the stupidity of Titan's decision to print only a transcript of the transmitted episodes through the inclusion of lengthy extras from cut scenes (some already familiar from the novel), it provides a fascinating insight into the concepts behind the most intriguing stories of the later seasons, and manages to avoid overlapping Stephen James Walker's habitual *Technical Notes* section (traditionally the only reason for reading a script book). Perhaps not five pounds worth in itself, but enough to make the book well worthwhile. As for the rest of the book — Alister Pearson's cover is workman-like, but not a patch on his Target version, while the phrasing of the script's stage directions when compared with those of the 'cut' extracts suggests that we may perhaps be getting genuine script here, for once. Another reason for getting the book.

So — knocks spots off every previous script books bar *The Masters of Luxor*, if still a little over-priced (6)

Anthony Brown

Doctor Who - 30 Years at the Radiophonic Workshop

BBC Audio Collection, BBC CD871, £11.18

I'VE NEVER quite understood the attraction of sound effects records and CDs other than their obvious uses in amateur dramatics and home movies. Stock music albums I can handle (and in fact some are very enjoyable!), but ever since purchasing the first Doctor Who Sound Effects LP back in May 1978, I can't say that they've ever been high on my list of priorities. I don't ever recall *Kraal Disorientation Chamber* or *Sontaran Gun (3 blasts)* ever quite outselling *Summer Nights* and making Top of the Pops, or settling down for a quiet evening's enjoyment of *Zygon Spaceship Control Centre* or *Dalek Hatching Tanks on Skaros*. But the BBC seem determined to celebrate thirty years of the Doctor in every means possible, and so aim this rather dull CD of whirr-whirr-whirr-blip type noises at a slightly wider audience by including some token elements of music.

For just over eleven pounds, you get seventy minutes of weird sounds covering thirty years of the show. Reproduction is very good indeed, and even the spatial enhancement is quite agreeable. The sleeve is awful - badly designed by the same trendy layout artist who is presumably behind the disasters that pass for cassette covers on The Missing Stories. Random photographs of Daleks and the TARDIS mingle with a BBC microphone, Daphne Oram (a workshop founder who had nothing to do with the series) and a young blonde fellow whom I don't recognise to be any of the gents credited on the album (Messrs. Mills, Hodgson, Grainer, Kingsland or Howell). The layout artist should also learn how to line his letraset up properly - the bar across the bottom of the cover is a disgrace.

The text inside is minimal and unlikely to be of interest to the dedicated fan. The track listing contains a few spelling peculiarities (as is to be expected from BBC Records) such as Borussa, Merkur and Ghostlight, and the general presentation is bland and unexciting. The same has to be said for much of the music and sound effects on the CD itself. The first track, *Original Theme*, is regrettably not the version used on the pilot episode with thunderclap, but nevertheless a very good recording of the Hartnell theme. This is one of several theme tune tracks on the disc. The second in the Troughton section is *Signature Tune: A New Beginning* which actually seems to be the version introduced to start most Pertwee stories - again a fascinating recording though. The aborted 1972 Paddy Kingsland version is also included as *Signature Tune: The Delaware Version*. I used to like this on the Aussie *Carnival of Monsters* Episode Two. In its full version, it's pretty painful. Finally there is the Peter Howell arrangement of the closing theme tune to round off the album.

On the music front, things are sparse. Serials like *The Wheel in Space* and *The Krotons* used the Workshop talents of Brian Hodgson to produce both sound effects and tonal music, and so the delicate chimes of *Birth of Cybermats* and the grating hummmmm of *Kroton Theme* are quite enjoyable. Liz Parker has contributed *Timelash: Music Suite*. Regrettably this is nowhere near the standard of the suites which appeared on *Doctor Who: The Music II* back in 1985. The music in itself does not stand up well alone, and conjuring up images of tall men painted blue does not help. It's futuristic, but bland. Luckily, there is one excellent music track to be found: Peter Howell's score for the forthcoming *Paradise of Death*, a most pleasing piece which makes the radio play sound more like an epic film and far grander than a Radio 5 serial.

When one considers other suites that could have been released, the choice is disappointing. Admittedly Howell's score for *The Two Doctors* also used a Spanish Guitar instead of pure radiophonics, but that would have been very enjoyable, as would Malcolm Clarke's scores for *Attack of the Cybermen* and even *The Twin Dilemma*. I'm also sure that an atmospheric compilation of *Revelation of the Daleks* would have gone down well. *Timelash* is not in the same league. The tracks are, incidentally, put down in production order as opposed to transmission order.

This leaves us with the sound effects. Some are wonderfully obscure. Some are daft. Some are clever. Some are pointless. Most are dull. Amongst the line up can be found *Death of a Mirebeast* (severe flatulence), *Mechanoid* (whirrrrr - followed by some authentic Mechon dialogue), *A Few Fish People* (bubble-bubble-bubble), *Four Yetis Signalling* (bleep-bleep-bleep), *Fendahl Shuffle and Slobber* (slurp-shuffle-slurp-slobber), *An Ogri About* (dadum-dadum-dadum), *Foamasi Voices* (nip-nip-nip-nip), *Marshmen* (drip-drip-drip-grunt-grunt), *Merkur passes* (blop-blop-blop-roar) and the *Nemesis Statue* (throb-throb-throb). And also in there is the famous sound effect of the TARDIS console exploding from *The Horns of Nimon* Part Two, resembling The Goon Show more than Doctor Who.

The sound of the Chumblies from *Galaxy 4* is interesting, whilst totally daft. The *Start of Cyber Invasion* (erroneously labelled as *The Wheel in Space*) builds up nicely, but then the actual climax is missing. Sheila Grant's voice can be heard chittering away as a Quark goes berserk and explodes. The AutoPlastics factory from *Spearhead from Space* (complete with that odd whistling) is turned into an interesting track with an Auton hummmmm and a wrist gun explosion. The White Guardian's windchimes from *The Ribos Operation* starts well, but becomes dull. Some tracks seem to be just conventional sound effects, and you wonder why these are included: such as phial breaks, gas escapes from *The Curse of Fenric* or scrolls self-destruct from *The Five Doctors* (crackle-crackle).

The rest of the CD houses the old favourites like TARDIS take-off and land, TARDIS doors and sonic screwdriver (although the version in *The War Games* is also used). The selection is far from staggering, but variety and reproduction is good. One for the die-hard fans though as opposed to the casual soundtrack collector. (5)

Andrew Pixley

In the first of a series of overviews of regular publications, *John Pettigrew* considers Marvel's *DWM...*

Doctor Who Magazine 200

1993 is certainly anniversary year for Doctor Who with not only the programme itself celebrating thirty years, but the two most well-known Who-related periodicals also having cause to cheer; DWB is ten years old as of this issue and June saw the publication of DWM200. This issue is as atypical of a standard DWM as possible - the cover is a three part gatefold affair featuring the seven Doctors by, yes you've guessed it, Alister Pearson, which highlights Tom Baker in full colour (perhaps suggesting that the fourth Doctor is the best remembered). This souvenir cover is reproduced as a free pull-out poster. Like most of the summer and winter Marvel specials, it is a theme issue but instead of concentrating on a fictitious subject - a companion, UNIT or the Daleks; issue 200 focuses on the life and work of David Whitaker.

At no extra cost, the entire issue is printed entirely in full colour, although the only part of the magazine this improves over a standard issue is the comic strip. The Marvel comic strip is currently in good shape with some excellent artwork and storylines being presented. *Emperor of the Daleks* is written by Paul Cornell and drawn by Lee Sullivan and indulges the fan obsession of tying up sands of continuity. In *Emperor* we have Davros' post-Revelation trial, the Dalek ice-tombs on Spiridon, the return of Abslom Daak, the Special Weapons Dalek and even a cameo by the sixth Doctor and Peri. It's all good stuff and benefits considerably from the extra dimension of colour. When Benny was introduced into the strip, Marvel started off trying to tie-in their storylines with the New Adventures novels but this idea seems to have tailed off. Since John Ridgeway left the title as regular artist, the policy of the production team has been to rope in different artists and writers for each story. Whereas this allows for continual fresh approaches, I'm a little dismayed that the imaginative mythos that prevailed when Alan Mackenzie was editor, which so embroiled me in the past (through virtually all of the fifth Doctor's strips), has been kicked out of the window, to be replaced by more direct references from the television series.

The news page - still the Gallifrey Guardian - is far more cautious about breaking news than DWB and therefore tends to be a little late with the more interesting stories. It has diverted over the years into presenting forthcoming book covers in colour and listing ex-Who personnel's current projects and obituaries. That's understandable since there is precious little 'official' news these days but you won't find any speculation regarding subjects such as internal politics within the BBC.

The other hinge-pin of every issue of DWM is Andrew Pixley's exhaustive Archive feature. The epic 1967 story *Evil of the Daleks* is in issue 200 to tie-in with the David Whitaker theme of the magazine and is extensively researched with the utmost precision as usual.

The rest of the 52 pages is taken up with David Whitaker and his integral contribution to the early days of Doctor Who. There's a five page essay on all of his stories, detailing the thinking behind the writer's output and his intentions and influences over the early evolution of the series; there is an article by Gary Hopkins, a friend of the late writer, which compiles interviews and letters exchanged between the two in the late seventies; David J Howe looks at the *Curse of the Daleks* stage play production which was written by Whitaker and there's an interesting feature on Whitaker's original submission to W H Allen for his proposed adaptation of *The Enemy of the World* which differs somewhat from both the actual TV episodes and Ian Marter's novelisation.

The highlight for me was the previously unpublished short story *Rennigan's Record* by David Whitaker, apparently intended for publication in a book called *The Journeys of Doctor Who*. Spanning seven pages, it's a first Doctor story told in the first person of Commander Joseph Rennigan via his personal record on tape. Paul Vyse brings the story to life with his unique artwork. I'd like to see more of this, please.

Issue 200 obviously took a lot of effort to put together, although sometimes I got a little bored with yet another Whitaker-related article. That's the trouble with all theme issues — if you're not wildly fervid about the actual theme then the lack of variety can impose. Perhaps I'm being niggly, DWM 200 is certainly an improvement on the 100th issue!

DWM201 features a redressed design and should prove pleasing to readers who haven't picked up the magazine for some time. Craig Hinton now handles the regular reviews of videos and novels and there are also the *Preludes*, short teasers for the current New Adventures. Alongside the Archives and comic strip, there's usually a blend of interviews with writers, actors and directors. One thing I miss is the disappearance of the one-off interviews with New Adventures authors. It was quite interesting to peruse the attitudes and opinions of the "fan author made good". Thankfully I'm not the only one to feel so - DWM's loss is *TV Zone*'s gain!

DWM has gotten into the habit of late of giving away freebies with most issues. This is usually an Alister Pearson poster or some awful postcards of bland photographs. With issue 201, they have finally combined the two to present some genuine collectibles - postcards of artwork. Personally, I'd like to see more of them in future, perhaps featuring other artists too? Brian Hudd, Colin Howard, Paul Vyse and Pete Wallbank's art deserve more exposure.

DWM 200 - (6)

The current state of DWM - (8)

DOCTOR WHO MAGAZINE SUMMER SPECIAL
THE DEFINITIVE GUIDE TO THIRTY YEARS OF THE DALEKS!
THE CHASE
REMEMBRANCE OF THE DALEKS
FREE POSTER FREE POSTER FREE
DOCTOR WHO MAGAZINE
INSIDE: MORE FREE POSTCARDS
INVASION OF THE DINOSAURS

DWM Summer Special 1993 -

The Definitive Guide to Thirty Years of the Daleks.

THIS SUMMER'S Marvel special follows very much the same format of the previous special about the Time Lords. The contents read like this; Two archives, an interview, a comic strip and an Everything You Wanted To Know About... feature. So is it worth your extra £2.50?

The highlight for me was, for once, the comic strip. Warwick Gray has written a superb little Troughton/Dalek tale called *Bringer of Darkness* and is wonderfully illustrated by a newcomer to the strip, Martin Geraghty. Geraghty has the talent of not only capturing Troughton's expressions accurately in solid inks but also has the ability to make the second Doctor appear as dark and mysterious as the Seventh. Post-modernism is also at work with Gray's script — Victoria asks the Doctor what the Daleks meant by the expression Ka Faraq Gatri, which was first used in Ben Aaronovitch's novel of his screenplay. It's little things like this that mark out good comic strips. Another aspect I enjoyed about *Bringer of Darkness* was that it was narrated from Victoria Waterfield's point of view, as extracts from her journal written after *Fury from the Deep*.

It would be a refreshing change to have more comic strips featuring other Doctors and companions in regular issues of DWM as long as they were handled as well as this. Let's hope Virgin take the hint too...

The two Archive features on *Remembrance of the Daleks* and *The Chase* are exactly what you would expect; Two pages of episode summaries followed by half a dozen pages meticulously outlining every aspect of the production such as the original draft of the scripts and the changes and cuts made to the televised broadcast, the special and video effects, continuity and recording details. It's easy to take Andrew Pixley's archive features for granted since they appear every month and form a basic ingredient of DWM but hours of research and painstaking attention to detail must go into such essays. Personally, I feel they are essential reading to accompany every official BBC Video release.

And it's no coincidence that the two archives selected for this Dalek Special tie in with the first of the Limited Edition Tin Box Video releases!

The main part of the *Definitive Guide* is a mammoth sixteen page essay, again written by Andrew Pixley. Here the author goes through every Dalek story and chronicles the background, development and evolution of the Daleks as well as briefly outlining the origins of the scripts. As you can expect, the feature is exhaustive and includes every cameo Dalek appearance, every flashback clip and even scheduled cameos which failed to end up on screen. The article is broken up with additional *What The Papers Said* features which complement the main one well, including newspaper interviews and pieces based around the Daleks. This includes an amusing revelation by *Revelation* guest star Alexei Sayle!

A new four page interview with author Ben Aaronovitch is the other main feature of the 1993 summer special and focusses mainly on his *Remembrance of the Daleks* screenplay and novel. Ben comes over as a genuinely nice guy who isn't such a big Doctor Who fan as you might imagine. He reveals that *Transit* began life as a script submission to Andrew Cartmel before anybody suggested writing a Dalek story to him. Apparently it was rejected because it was too ambitious and expensive to make. Too broad and too deep for the small screen? Don't be too surprised if Ben writes a second New Adventure called *Nightfall*...

There is another of those incredibly detailed lists which I feel are wasted in such magazines — broadcast details, ratings, operators, actors, voices, writers, directors, producers and mutos from the Dalek stories are extensively listed.

The Definitive Guide to the Daleks is nicely presented with a plethora of photographs, some of which were new to me. At least Gary Russell and Marcus Hearn are making the effort to dig up some fresh or rarely used material. The cover painting and pull-out poster is by Colin Howard. Although it's great to see artists other than Alister Pearson work on covers, I didn't think it was as interesting as Colin's earlier *Remembrance* painting *The Daleks Anew* (as used on the cover of DWM 157). I want to know when Brian Hudd is going to get a Marvel commission. Pastel blues and greens for a *Definitive Guide to the Cybermen* cover perhaps?

Although I enjoyed this special, Marvel are obviously sticking to an established formula with the last four holiday specials. Maybe it's time for a change now? How about seven comic strips featuring each Doctor with a linked plot?

Although I preferred this to the previous special, I'm going to give it the same rating, because I knew what the contents would be before opening it... (7)

John Pettigrew

The Star Trek Chronology - The History Of the Future

Pocket Books, c.£11.00 (imported)

THIS BOOK is, as the title suggests, an attempt to collate all of the Star Trek TV shows (save for the animated series) and films into one central chronology. A daunting task to say the least, but one which has been brilliantly executed by Michael and Denise Okuda. Any TV show which creates an "alternative universe" presents scholars with a potential nightmare of contradictions and upset continuity. Doctor Who for example contains a mass of self-contradictory predictions for the future and has proven more than adept at creating continuity problems for itself. The infamous cyberscope scene in *Earthshock* being a case in point. Fortunately for Star Trek time travel rarely comes into play and hence the passage of time is conveniently linear in nature.

This linearity is extended in the book to a few basic assumptions. The principal being that the TV episodes are chronological in order. This is an important assumption (though the decision to use production, not transmission order seems an odd one, which forces the Okudas to bend their own rules on occasion) and one which should help settle whether *Where No Man Has Gone Before* occurred before or after *The Man Trap*. The chronology of the broadcast episodes does however invalidate the stardate system somewhat, especially during the first season of The Next Generation.

But as the Okudas remark, according to Roddenberry "stardates adjust for shifts in relative time which occur due to the vessel's speed and space warp capability." Confused? I am and so it would seem are the Okudas when they add that "Gene also admitted that he wasn't quite sure what that explanation meant and that he was glad that a lot of people seemed to think it made sense." As we all know the stardates are now used as a guide to the progress of the season, although you would have thought that Starfleet would wise up to the fact that trouble always flares when the date is full of nines! (No point in wishing the crew of the Enterprise a 'Merry Christmas and a Happy New Year', as the book finally establishes that stardate and calender years do coincide)

The bulk of the book consists of timelines which date the series from the distant past - 15 billion years ago with the formation of the universe, to the far future - the 33rd century. In between we have every time 'sensitive' event in every episode up to *Time's Arrow I* outlined. These events range from the significant (the invention of the warp drive by Zefrem Cochrane) to the trivial (Joe DiMaggio's hitting record being beaten by a shortstop from the London Kings in 2026). We also get reports on when notable characters were born, and when they entered and graduated from Starfleet Academy.

The information on the main characters is particularly well researched and pain-stakingly accurate. Picard's age for example is firmly established as of season six as being 64, and an appendix contains details of the fate of all of the Classic Trek characters where it is known. Clearly not everything in the book is based on the televised episodes. They were, and are, intended to entertain, not to provide the bricks and mortar for a book. Therefore there is an element of conjecture surrounding many parts of the book. The Okudas clearly state when conjecture is used. Such 'creation' is sensitively done however and one can only applaud the Okudas for their good sense in dealing honestly with the unknown.

The book is authoratively written and works more as a 'handbook' for Trek scriptwriters than as a book for mass consumption. It lacks the ingenious nature of the acclaimed *Technical Manual* and is more a book to be dipped into than devoured in one session. Not that this should imply that the book is difficult to read, far from it. The Okudas' lucid and often witty commentary helps lift the book so that it never becomes the pedantic tract of obsessive fans. The Okudas clearly love Trek but remain sufficiently detached to put it into perspective. As such the book doesn't alienate the casual reader or the casual fan. Sadly I can't envisage a similar book emerging from the pens of Who fandom. We'd probably get a whole volume debating the several names that have emerged to displace *An Unearthly Child* as story A.

The *Star Trek Chronology* is an immense achievement. It offers a cohesive and dare I say 'logical' history of the Trek universe. The fact that the authors have produced such a book considering that they both work on The Next Generation and Deep Space Nine is remarkable. Furthermore the fact that the book is as clear and as detailed as the finished result beggars belief. In short for the Star Trek fan it is an essential read, and for the general fan of telefantasy it makes for quite 'fascinating' reading.

The presentation of the book is familiar to any reader of the *Technical Manual* as both books have emerged from Mike Okuda's beloved Apple Mac. The book is crammed with photographs and diagrams, many of them previously published. Most notable is a photograph of the elusive Captain Robert T April, bearing a startling resemblance to a youngish Gene Roddenberry. Such in-jokes are typical of the Okudas and whilst rewarding to the fans, they do not plumb the depths of self indulgence.

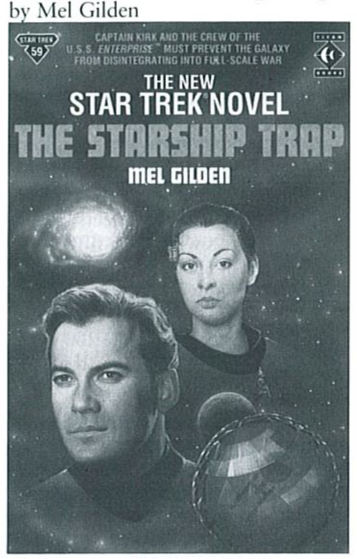
The book, as mentioned previously goes up to the end of season five of The Next Generation. But the sixth season is mentioned with reference to *Relics* and *Chain of Command*. Unfortunately a line in Tapestry threatens to upset the foundations of Picard's age, but no doubt the Okudas will be able to explain that away in any future volumes. Deep Space Nine is mentioned but nothing substantial is established. One can only hope that future writers use the book to assist them in writing scripts so that DS9 can fit seamlessly into the Trek chronology. Certainly with a book as comprehensive as this to guide them, they've little excuse not to.(9)

Duncan Harvey

OVER AND OUT...

HELLO, and welcome to my final batch of random jottings about the literary world of Star Trek. But before I begin, a plug for DC Comics: their ongoing Star Trek: the Next Generation series is currently in the middle of a four-part storyline, *The Worst of Both Worlds*. The USS Enterprise falls through a time rift into an identical universe - except the Borg **won** *The Best of Both Worlds*! Data's dead, Shelby's planning mutiny, and Picard is still Locutus... It's gripping stuff, so rush off to your local comic store immediately. Onto the books...

Star Trek: The Starship Trap
by Mel Gilden


STAR TREK
59
CAPTAIN KIRK AND THE CREW OF THE U.S.S. ENTERPRISE™ MUST PREVENT THE GALAXY FROM DISINTEGRATING INTO FULL-SCALE WAR
THE NEW
STAR TREK NOVEL
THE STARSHIP TRAP
MEL GILDEN

IN TITAN'S latest product, *The Starship Trap*, The Enterprise is called away from a well-earned shore leave at a starbase to pick up a Federation scientist from a distant planet. Returning, the Enterprise is attacked by a very aggrieved Klingon Bird of Prey, accusing the Federation of being responsible for the disappearance of a number of their ships. But the Klingons are not the only race to lose vessels. Reports are coming in from the Romulans... and the Federation itself...

Up to this point, the reader's attention is grabbed. With throwaway references to the Horta (about time they made a reappearance!) amongst others, the stage seems to be set for one of those, not quite classic, but *really enjoyable* novels that draws the reader irrevocably to the end. What a grave pity that this was not to be the case in this particular travesty of a Star Trek book...

So, what is it about *The Starship Trap* that lets it down? Well, I think my earlier comments are at the heart of it all: the book begins too well. When the villain of the piece is revealed, it's such a let down that the rest of the novel is a complete anticlimax. What begins as a mystery suddenly descends into the realms of silly science and preposterous ultimate weapons.

That's not to say that it doesn't have its good points. Apart from the aforementioned Horta reference, there is a quite hysterical chapter set in an alternate dimension, where the Klingons are the dominant lifeform in the Galaxy. But not the belligerent Klingons that we know and love; no, these Klingons are an entire race of gaudily dressed cissies and cowards!

Sadly, even such delights as this fail to save *The Starship Trap*. We are expected to believe some of the most ludicrous pseudo-scientific claptrap going, reaching a peak of absurdity when Mr Spock is able to stare into the heart of the Aleph, a dimensional vortex containing all that has ever existed or will ever exist in every single parallel universe... and locate a single starship.

I realize that Vulcans are a race of immense and mysterious powers, but Mel Gilden should have his artistic licence revoked for expecting us to believe that Vulcans have infinite memory capacity!

I will admit that characterization is generally good, apart from the lovesick cowboy Commodore on the obligatory starbase and his ever-so brave fiancee, and the plot does roll along at quite a rate. But nothing can hide the fact that *The Starship Trap* is built upon the flimsiest of premises, populated with absurd cliches, and is ultimately disappointing (5).

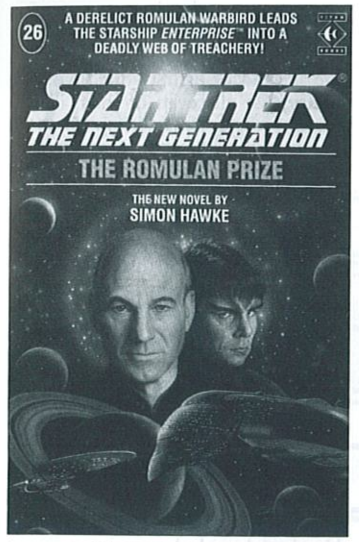
Star Trek - the Next Generation: The Romulan Prize
by Simon Hawke

WELL, after that little farrago, I'm pleased to say that the latest ST:TNG novel, *The Romulan Prize*, is a great improvement. If I add that I was late for work the morning that it arrived, simply so I could finish it off, you'll realize that it's a great improvement!

Oddly enough, when I began this book, I was actually quite disappointed. It begins in exactly the same way as Melissa Crandell's dreadful *Shell Game* of a few months ago, with the Enterprise (albeit the NCC-1701D this time) discovering an example of highly advanced Romulan technology (in this case, an enormous Warbird), drifting lifelessly on the Federation side of the Neutral Zone. And, just as in Crandall's trash, the entire Romulan crew is dead.

At this point, I was quite ready to put the book down and go to work. But I decided to stay for one more chapter... and that was when the fun started. You see, the crew of the Warbird aren't actually dead, but in suspended animation... Led by the charming Romulan Commander, Valak, they succeed in capturing the Enterprise and crew with alarming ease. But, in a twist on the standard 'Romulans want the Enterprise' story, it isn't the ship they want: they want access to the ship's database...

The Romulans want the location of the tritely named planet Hermeticus II, a world so secret that its location is known to few. Something happened on Hermeticus II, something so horrible that the Federation gave it the Hermeticus code. (So, what was wrong with the General Order 7 used to seal the planet Talos?) Anyway, it comes as no surprise that the Enterprise is soon en route for the planet...


26
A DERELICT ROMULAN WARBIRD LEADS THE STARSHIP ENTERPRISE™ INTO A DEADLY WEB OF TREACHERY!
STAR TREK
THE NEXT GENERATION
THE ROMULAN PRIZE
THE NEW NOVEL BY
SIMON HAWKE

With Picard held as a hostage, and Riker and LaForge attempting to regain control, the ship arrives. Away teams beam down... and vanish. Meanwhile, LaForge has come up with a very unlikely escape plan. A space walk to the abandoned starship in orbit above Hermeticus...

This is when *The Romulan Prize* became addictive. From this point on, I just had to know what was going on... and I wasn't disappointed. I don't intend to tell you any more of the plot. Suffice it to say, the repercussions of the climax leave a disturbing taste, not too dissimilar to the revelation in *Conspiracy*.

Simon Hawkes has delivered a real smasher. Read it (9)

Star Trek - the Next Generation: The StarLost

WELL, here's another in Titan's ever more frequent series of graphic novels/ trade papaerbacks. *The Starlost* is a collected version of a storyline which appeared in DC's ST:TNG comic a couple of years ago. And I must admit, I have seen better.

En route to a medical emergency, the shuttle Einstein, containing Wesley, Riker, Worf and a few others, is caught in a space warp, and flung across the Galaxy. On board the Enterprise, Captain Picard is having to come to terms with the fact that they cannot locate the Einstein. Reluctantly, he has to admit defeat: no miracle is going to bring his friends back. Up until this point, the novel is great fun: the funeral, as well as the scenes of people such as Pulaski, Kyle Riker, and Doctor Selar's parents being informed of the loss of the Einstein, really do bring a lump to the throat. But then something seems to go wrong...

The Enterprise's next mission, to the water world of Lanatos, is quite enjoyable, but really isn't anything more than the bog-standard 'people with something to hide' scenario. It is the adventures of the Einstein crew that really boggle the mind. Not with 'blimey. That's good!', but more along the lines of 'didn't the animated series do all of this in *Timetrap*'. Yes, you've guessed it: the shuttle discovers a collection of bolted together wrecks, inhabited by members of all manner of different races, both hostile and friendly. And there's an incredibly powerful alien spaceship (how very convenient).

The Starlost is not a bad novel. But like the comic strip in general, it tends to lack a certain 'Star Trekkiness'. And the artwork is rather too bland for my liking.

All in all, I'd have to give it (6).

Star Trek: Windows on a Lost World
by VE Mitchell

AFTER a book like *The Romulan Prize*, I almost hesitated before reading the next Classic Trek book, *Windows on a Lost World* by V E Mitchell. Her previous books - Enemy Unseen and Imbalance - were both outstanding, but a book where Captain Kirk is transformed into a giant crab? But no, this isn't Kafka gone mad.

On the planet Careta IV, the Enterprise is nursemaiding a team of less-than-friendly archaeologists (what is it about all the archaeologists we've ever met in Star Trek? They all seem to be such an obnoxious bunch. Give me Professor Bernice Summerfield any day). The planet's ruins may hold the clue to yet another incredibly ancient civilization... and indeed they do.

Very soon, the crew and archaeologists uncover what appears to be a portal — the eponymous Window - showing them a scene quite at odds with their current location. Before long, Chekov, an archaeologist and a few security guards (quelle surprise!) are accidentally dragged through... and vanish. But the Enterprise immediately registers the presence of life-forms on the planet's surface, strange crab-like creatures now crawling away from the receiving window — the view seen through the portal.

It was at this point I thought, oh yes, they go through the window and are converted into aliens... only to be shown a glimpse into the mind of one of the crab-creatures, the Kh!lict. And what a mind it turns out to have! I cannot recall a more alien species since the insect race that Mitchell herself crafted in *Imbalance*. Rabidly xenophobic, they have a bloodlust that is truly frightening, and a memory of a vast galactic civilization that terrorized countless 'lesser' races — in other words, anything not Kh!lict.

But the mystery deepens when Kirk himself passes through the Window... because then the biggest twist of all is revealed.

Windows on a Lost World is one of the best Classic Trek books for ages (I think *Sanctuary* was the last one that could match up). Mitchell has a perfect grip on the characters of all of the regular crew, and her archaeologists are well-delineated, believable people. The twist in the plot is breath-taking, and occurs only half-way through, leaving the entire last half for resolving the plot, not like the standard 'oh, we've run out of pages, better sort this out quickly' that dogs most of the other books.

Well worth buying. (8).

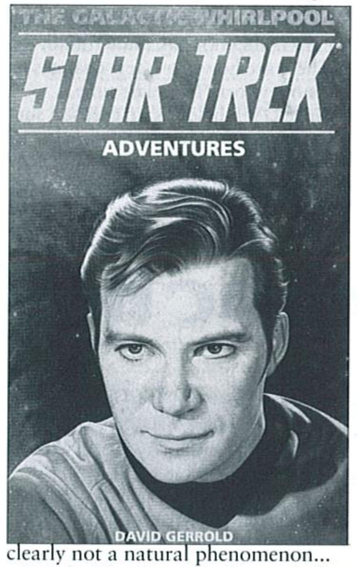
Star Trek Adventures: The Galactic Whirlpool
by David Gerrold

BACK to the seventies for my next victim. Many moons ago, Star Trek fan fiction grew into adulthood, as Bantam Books published a whole series of original novelizations after they had exhausted both the original series and the animated follow-up. (Rather like the current situation with the Doctor Who novels). Amongst the general dross that appeared in print, a few real gems surfaced, but not really enough to stop the series coming to a halt.

At the end of this year, Titan Books hand over the publishing of their Star Trek books to Pocket Books' English arm. But Titan has not abandoned Star Trek: apart from their trade paperbacks (like *The Star Lost*), they have secured the rights to Bantam's back catalogue. All right, so there's quite a lot of dross to wade through, but the Pocket books aren't perfect — can anyone forget the divine Ms Graf's *Ice Trap*, or David Bishoff's washout, *Grounded*? And Titan have got off to a wonderful start with Star Trek Adventures: *The Galactic Whirlpool*.

The book is written by David Gerrold, whose major contribution to the Star Trek phenomenon was *The Trouble with Tribbles*. His grasp of the reality that is Star Trek is unbelievable: the technology, written about years before the seminal Technical Manual (used on the series itself), is realistic and coherent, unlike the silly science that plagues many of the other Bantam books - his description of the memory tanks reads just the description of the memory cores in the Technical Manual. But what's it all about?

The USS Enterprise is investigating sightings of a Klingon warship intruding into Federation space, when it detects an enormous object which is quite clearly not a natural phenomenon...



It is the Wanderer, a colony ship that launched itself out of Earth orbit centuries earlier. Investigation proves that it is inhabited by descendants of the original colonists, who are all struck by that awful SF disease, xenophobia. Well aware of the Prime Directive, Kirk is quite content to warp away and leave them to it, before Chekov brings him the news: the Wanderer is on a course that will take it directly into the Galactic Maelstrom, two orbiting black holes that are cutting a swathe through the Galaxy. Kirk and his people must violate the Directive, halt the war between the two warring factions (oh dear, yet another SF cliché), and prevent the Wanderer's destruction.

Although the plot of *The Galactic Whirlpool* is not exactly innovative, (Gerrold submitted it to the series before *Tribbles*, and later tried to get it done as a non-Trek film in the wake of *Alien*) Gerrold's fast-paced writing style — reminiscent of Peter David or Larry Niven — whips the reader along. And Gerrold obviously knows his regulars: apart from the fact that Kirk has the irritating habit of saying "Tiberius" as an expletive, they all seem to have walked straight off the screen, including the ones that Gerrold has invented for the book: you can almost believe that librarian Specks, or Legal Counsel Munker, were just out of shot in the series. Even Arex and M'rress from the Animated Series make guest appearances.

If I have one criticism, it occurs at the end. Because it just sort of... ends. 'Oh well, it's all over, we'd better go home.' Or rather, not home, because the Enterprise has a rendezvous with station K-7, and a large number of Tribbles... (7)

Star Trek - The Next Generation: Imzadi
by Peter David

I'M VERY pleased to be bowing out of DWB on a high note. At long last, the paperback version of *Imzadi* is available, and it's written by my favourite Star Trek writer of all time, the truly wonderful Blake and Who fan Peter David.

Imzadi is a continuity buff's dream. It begins with Commodore Data, in command of the USS Enterprise, NCC 1701-F, investigating the Guardian of the Gateway of Forever (the doughnut-shaped time portal from *City at the Edge of Forever*). Well, actually, Data is watching the end of that particular episode...

But this is well and truly a Next Generation book. The action cuts to Admiral William Riker, a sad and broken man in charge of a third-rate starbase. When Captain Wesley Crusher of the USS Hood arrives, it is with bad news. He has been summoned to Betazed, to the death bed of...

But it is not who we think, and we are subsequently taken on a back and forth narrative that tells of the unfortunate death of Counsellor Deanna Troi during a diplomatic mission on-board the NCC 1701-D, her initial meeting and affair with Riker, and the latter's desperate act to save the life of the woman he loves.

Imzadi is a story about a love that transcends time and space, but please don't let that put you off. Peter David's exquisite style is full of inconsequential continuity references which enrich the entire book, underlaid with a mischievous sense of humour. Good writers can bring the TV characters to life: only Peter David could convey an adult (and twice divorced!) Wesley Crusher, an embittered Riker, and a future Data (with contractions) who shows that he never really developed the humanity that he craved. Even the briefest of glimpses of the dying... but I'm telling you too much!

Imzadi has many similarities with *Yesterday's Enterprise*: the feeling that the characters are stuck in the *wrong* reality, a reality that must be corrected for the well-being of all.

Imzadi is probably the best Star Trek novel I have ever read save David's previous *Vendetta*, and it shares that book's playful intermingling of past, present and future.

Well, with the graphic novel *Debt of Honour*, I began these ramblings by awarding a 10, and, in this, my final column for DWB, I have no hesitation in giving it **10 out of 10**.

Keep reading!

Craig Hinton

SKONNOS

issue eighteen

GAVIN FULLER INTERVIEW

We present the first interview with the *DOCTOR WHO* fan who became the 21st Mastermind winner.

UK GOLD

Non-video Hartnells analysed: do they stand the test of time?

THE ANDROID INVASION

Terry Kerr looks back at this neglected Tom Baker outing.

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SERIES SURVEY 1993

Yes, it's series survey time again! And when you think about it, now is the perfect time to hold one (at least, it was a couple of days ago, when we still had an anniversary special)...

In the past, DWB's series surveys have always been held while memories of the most recent season were fresh in everyone's minds. This has been visible in the results — the stories of the 'current' season would always appear high up in both best and worst story listings, only to drop back in subsequent years as the euphoria over 'classics' abated and the faults of clangers came to seem less aggravating. Now, it's more than three years since *Survival* was transmitted. There is no 'current' season. People have had time to consider and rethink their opinions on every story. We're as close as we'll ever get to a situation where we can produce a definitive, 'objective' survey of the DWB reading fan's opinions on the show. And if we're lucky, we may never get such a chance again.

So, that's why we're holding another Doctor Who survey. Blake's Seven we're covering because the last survey was held when less than half the episodes were available on video; and Star Trek because we didn't assess The Next Generation last time round.

There are however a few changes to the survey form from last time...

Since DWB held it's first season survey, we've weighted the results to compensate for the fact that more people have seen the recent stories, but for this weighting to work people had to vote only for eras they'd seen complete. No voting for the surviving Hartnells - you had to have seen them all, back in the sixties.

Nowadays, thanks to BBC Video and UK Gold, anyone with a few hundred pounds to spare (!) has had the chance to see *almost* every surviving Hartnell, Troughton and Pertwee story; half the Baker era; and a third of the eighties serials over the last three years. The old system can't cope with this situation. So we've introduced a new one.

The form opposite consists of a grid. There's one square for each story. If you've seen that story, simply write your rating, on a scale from 0-10, in the relevent square. Each line in the grid represents a season, and each square is a story. So the first square in row one is *An Unearthly Child;* the last square in row twenty six is *Survival*, and the third square of row thirteen is the third story of season thirteen, *Pyramids of Mars*. As an additional aid to identification, each story's title (or initials or abbreviation) appears in the square's top corner, with serials available on video in italics, while the squares for missing or incomplete serials are half-tone.

The final results will be expressed as a percentage, representing the number of points a story gets out of those it could have got had everyone who'd seen it had given it a 10.

There's been a few changes to the other categories. Seeing as Sarah Jane and Ace will probably scoop the favourite companion section yet again, we've given you the chance to vote for your top three, which should at least make the runners-up more interesting. And instead of listing your favourite Doctor, list all seven of them in the *Doctor's Order* box (from 1 for favourite, to 7 for least favourite). And, despite the new format, we'd still like to know when you started watching the show regularly. It may prove interesting to contrast the opinions of the video generation with those of the people who saw the early seasons at the time. I suspect that opinion on, say, *The Web Planet*, may prove to be rather polarised...

Blake's 7, is also covered by a grid, to be filled in under the same system as for Doctor Who. This would be just too complex though for Star Trek, for which there's no generally accepted 'correct' order, so we've stuck to the old favourite/least favourite system for this, though with three columns - one for the original Star Trek, a second for The Next Generation episodes run by BBC2 (seasons one to three), and a third for the later, video and satellite only, Next Generation episodes (seasons four to six). The latter two sets of results will then be combined under the old weighting system, to produce one list.

So, that's it. Closing date for forms is October 31st, so that the Who results can be printed in our thirtieth Anniversary issue, due out (of course) in late November. Get writing!

Rating Scale: 10-Excellent; 9-Very good; 8-Good; 7-"Not bad"; 6-Enjoyable; 5-OK; 4-Watchable; 3-Dull; 2-Poor; 1-Bad; 0-Unwatchable.

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Name:

Doctor Who

Season										
1	*An Unearthly Child*	*The Daleks*	The Edge of Destruction	Marco Polo	The Keys of Marinus	*The Aztecs*	The Sensorites	The Reign of Terror		
2	Planet of Giants	*Dalek Invasion of Earth*	The Rescue	The Romans	Web Planet	The Crusade	Space Museum	*The Chase*	Time Meddler	
3	Galaxy 4	Mission to the Unknown	Myth Makers	The Dalek Masterplan	The Massacre	The Ark	The Celestial Toymaker	Gunfighters	The Savages	The War Machines
4	Smugglers	The Tenth Planet	Power of the Daleks	Highlanders	Underwater Menace	Moonbase	Macra Terror	Faceless Ones	Evil of the Daleks	
5	*Tomb of the Cybermen*	Abominable Snowmen	The Ice Warriors	Enemy of the World	The Web of Fear	Fury from the Deep	The Wheel in Space			
6	*Dominators*	*Mind Robber*	*The Invasion*	*The Krotons*	*The Seeds of Death*	The Space Pirates	*War Games*			
7	*Spearhead from Space*	*Silurians*	Ambassadors of Death	Inferno						
8	*Terror of the Autons*	The Mind of Evil	*Claws of Axos*	Colony in Space	*The Daemons*					
9	*Day of the Daleks*	*The Curse of Peladon*	Sea Devils	The Mutants	Time Monste					
10	*Three Doctors*	Carnival of Monsters	Frontier in Space	Planet of the Daleks	Green Death					
11	*The Time Warrior*	Invasion of the Dinosaurs	*Death to the Daleks*	The Monster of Peladon	*Planet of the Spiders*					
12	*Robot*	*The Ark in Space*	*Sontaran Experiment*	*Genesis of the Daleks*	*Revenge of the Cybermen*					
13	*Terror of the Zygons*	Planet of Evil	*Pyramids of Mars*	Android Invasion	*Brain of Morbius*	Seeds of Doom				
14	*The Masque of Mandragora*	The Hand of Fear	*The Deadly Assassin*	The Face of Evil	*The Robots of Death*	*The Talons of Weng-Chiang*				
15	Horror of Fang Rock	Invisible Enemy	*Image of the Fendahl*	Sunmakers	Underworld	Invasion of Time				
16	The Ribos Operation	The Pirate Planet	The Stones of Blood	The Androids of Tara	The Power of Kroll	Armageddon Factor				
17	Destiny of the Daleks	*City of Death*	Creature from the Pit	Nightmare of Eden	Horns of Nimon	*Shada*				
18	Leisure Hive	Meglos	Full Circle	State of Decay	Warrior's Gate	*Keeper of Traken*	*Logopolis*	K9 & Co		
19	*Castrovalva*	Four to Doomsday	Kinda	Visitation	Black Orchid	*Earthshock*	Timeflight			
20	Arc of Infinity	Snakedance	*Mawdryn Undead*	*Terminus*	*Enlightenment*	The King's Demons	*Five Doctors*			
21	Warriors of the Deep	Awakening	Frontios	Resurrection of the Daleks	Planet of Fire	*The Caves of Androzani*	*The Twin Dilemma*			
22	Attack of the Cybermen	*Vengeance on Varos*	The Mark of the Rani	Two Doctors	Timelash	Revelation of the Daleks				
23	*Mysterious Planet*	*Mindwarp*	*Terror of the Vervoids*	*Ultimate Foe*						
24	Time & the Rani	Paradise Towers	Delta & the Bannermen	Dragonfire						
25	*Remembrance of th e Daleks*	Happiness Patrol	*Silver Nemesis*	Greatest Show in the...						
26	Battlefield	Ghost Light	*Curse of Fenric*	Survival						

Season from which you became a regular viewer	

Doctor's Order!

Hartnell	Troughton	Pertwee	T Baker	Davison	C Baker	McCoy
1	2	3	4	5	6	7

	Favourite	Least favourite:
Companion - 1st	....	....
Companion - 2nd	....	....
Companion - 3rd	....	....
Enemy	....	....
Writer	....	....
Director	....	....
Producer	....	....
Season	....	....
New Adventure - 1st	....	....
New Adventure - 2nd	....	....
New Adventure - 3rd	....	....

Star Trek

	Star Trek (Original)	Next Generation Seasons 1-3	Seasons 4-6
Best:			
1st	....	....	....
2nd	....	....	....
3rd	....	....	....
4th	....	....	....
5th	....	....	....
6th	....	....	....
7th	....	....	....
8th	....	....	....
9th	....	....	....
10th	....	....	....
11th	....	....	....
12th	....	....	....
Worst:			
1st	....	....	....
2nd	....	....	....
3rd	....	....	....
4th	....	....	....
5th	....	....	....
6th	....	....	....
7th	....	....	....

	Favourite	Least favourite:
Regular Character - 1st	....	....
Regular Character - 2nd	....	....
Regular Character - 3rd	....	....
Regular Cast Member	....	....
Guest Star	....	....
Alien/Species	....	....
Writer	....	....
Director	....	....
Season - Star Trek	....	....
Season - Next Generation	....	....

Blake's Seven

Way Back	Space Fall	Cygnus Alpha	Time Squad	The Web	Seek Locate...	Mission to...	Duel	Project Avalon	Breakdown	Bounty	Deliverance	Orac
Redemption	Shadow	Weapon	Horizon	Pressure Point	Trial	Killer	Hostage	Countdown	Voice from...	Gambit	The Keeper	Star One
Aftermath	Powerplay	Volcano	Dawn of the...	Harvest...	City at the...	Children of...	Rumours of...	Sarcophagus	Ultraworld	Moloch	Deathwatch	Terminal
Rescue	Power	Traitor	Stardrive	Animals	Headhunter	Assassin	Games	Sand	Gold	Orbit	Warlord	Blake

	Favourite	Least favourite:
Regular Character:		
1st	....	....
2nd	....	....
3rd	....	....
Actor	....	....
Guest	....	....
Alien	....	....
Writer	....	....
Director	....	....
Season	....	....

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STAR TREK
THE NEXT GENERATION

15)**Tapestry** 20th February 1993
Written by Ronald D. Moore; Director Les Landau; Music Jay Chattaway; Visual Effects Supervisor Ron Moore

Q returns for the second time this season - or does he? In any case, for once the scourge of Picard's existence is not himself the real focus of the story, but merely the catalyst for some pondering about the fabric of one's life.

Casualties pour into sick bay as Beverly Crusher stands poised to deal with the most important of these — Captain Picard, who has been hit in the chest by an energy beam. The rest of the command staff are only slightly injured, but Picard himself has suffered liver and spleen damage and is going into cardiac arrest as the bioregulator of his artificial heart has fused. The Doctor's efforts appear to be futile.

Picard himself appears to wake in a blaze of white light, and reaches out to grasp an extended hand. The shadowy figure turns into Q, who announces "Welcome to the afterlife, Jean-Luc. You're dead!" Picard at first refuses to believe that he is dead or that Q could be God. Q offers proof by conjuring up Picard's father, who berates his son for not listening to him in life and now disappointing him again even after death. Picard clearly finds this tirade all too familiar and painful, but Q offers other voices of complaint and criticism against him — "all the people who have died through your actions or inactions."

Q seems determined to find some bit of regret in Picard and offers him the opportunity to make peace with his past, pointing out that he might have lived if he still had a real heart instead of an artificial one. He asks how he lost it. Picard says it was a result of a great mistake he made in his youth and that he regrets many things from those days. Q immediately conjures up the scene and Picard watches himself as a young man fresh from the Academy engage in a brawl with much larger Norsicans — and he does quite well until he is impaled through the back so that the serrated blade protrudes through his chest in the front, piercing his heart. The young Picard looked down and laughed before fainting. Picard says he was in those days arrogant and undisciplined — in fact, much like Q himself. If he had been more responsible in those days, things would be different.

With those words, Picard finds himself standing in an old style Starfleet uniform being slapped by a woman, much to the amusement of two other ensigns. He recognizes them as his Academy friends Marta and Corey, who think "Johnny" is a little disoriented from the slap. When they leave, Q appears to tell Picard this is no fantasy. He is at Starbase Earheart two days before the fight with the Norsicans. He is 21 again, even though the face he sees in the mirror is that of the mature Picard. Everyone else sees him as he was and he has a real chance to change things —if he is capable.

Picard is horrified at the thought of altering history, but Q gives him his personal guarantee that nothing he does will harm anyone, or alter the history of anyone but Picard himself. And if he avoids the fight and keeps his heart, Q will return him to the present where he will go on with his life with a real heart.

Q asks why the woman had slapped him and learns that young Picard had arranged to take her out when he had already made a second date. Q is impressed to find he was such a cad. In fact, Picard is due to meet the other women in the bar, where his lack of enthusiasm as compared to the night before gets a drink thrown in his face. Q says he must have been a ladies man but Picard describes his younger self as led by his hormones. His friend Corey seems more devoted to the gaming tables, where he is a skilled player. He is challenged by a Norsican, however, who beats him badly after Picard tries to talk his friend out of playing, knowing that the Norsican cheated, and that when Corey figures that out he will seek revenge — and expect his friend to help him. This is the chain of events which ultimately led to the fateful fight and Picard is determined to stop it. But he finds Corey is quite unpersuaded by his talk of moderation. Picard has never backed away from a fight before. Corey storms out and may yet try to trick the Norsicans. Marta, on the other hand, finds the new Johnny very appealing...

John de Lancie is Q, of course, and he has a number of opportunities to deliver scathing comments to Picard as only he can. There is also a memorable morning after scene that took hours to shoot because of hysterics on the set. At the end the question is very much open as to whether or not this really was Q and if he was indeed showing unexpected compassion to Picard.

Patrick Stewart plays Picard at both ages save for the first replay of the fight scene, in which Marcus Nash is Ensign Picard. This whole incident is derived from a story Picard told Wesley Crusher while they were travelling alone in a shuttlecraft (*Samaritan Snare*). Clive Church plays the formidable Maurice Picard, and Ned Vaughn and J.C. Brandy are Ensign Picard's friends.

More than a little debate was stirred up by the portrayal of the womanizing ways of the Young Jean-Luc, since there had been little to indicate such a past before. All discussion of his early life had focused upon his seriousness and complete dedication to a Starfleet career. It was also pointed out that his two closest friends at the Academy were supposed to have been Walker Keel and Jack Crusher. But the real controversy was over the change in Picard's life that was supposed to have resulted from this one bar fight. **(10)**

16)**Birthright, Part I** 27th February 1993
Written by Brannon Braga; Director Winrich Kolbe; Music Jay Chattaway; Visual Effects Supervisor David Stipes

An unprecedented second two-parter for the season offers a Deep Space 9 crossover - of sorts - and new discoveries for both Worf and Data that could alter their futures.

Captain Picard is called to Deep Space Nine to mediate a conference on Bajoran water rights. The rest of the crew makes use of the station's facilities, but DS9's Dr. Bashir has plans for the Enterprise medical lab. Data finds him there trying to analyse a device brought back from the Gamma Quadrant. Bashir is convinced that it is some type of medical instrument but he has been able to activate it with the DS9 lab's resources. The doctor is fascinated to meet the famous android, telling him he did not expect him to be so personable, while Data becomes interested in Bashir's experiment and promises to help him once he has gained formal permission.

Worf is dining on DS9's Promenade when he meets a strange creature named Shrek who knows he is Worf, son of Moog. Shrek wants to sell the Klingon information, but Worf says he can know nothing that would be of interest to him. Shrek says that Moog is alive and he can tell Worf where he is - for a price. Worf is outraged, insisting his father died 25 years ago when the Romulans attacked and destroyed the Khitomer outpost. Shrek says that many of the Klingons were captured, and placed in a Romulan prison camp on a remote planet not far from DS9. Worf finds this idea deeply offensive, knowing that a Klingon would rather die than be captured by his enemies. Although he turns Shrek away, Worf becomes a figure of barely suppressed anger on the Enterprise. After several incidents Counsellor Troi visits his quarters to find out why he is so agitated. Her assumption that Worf would be happy to think his father might still be alive is quickly corrected. He explains that if his father were alive in such circumstances it would dishonour the family for three generations, affecting not just himself and his brother but also Alexander. But Troi points out that not wanting a thing to be true does not make it impossible.

While Worf ponders his choices, Data and Geordi work on Dr. Bashir's device, although by this time Bashir is more interested in finding out more about Data. He is surprised by all the ways in which Data's creator sought to make him seem human. They manage to get some response from the device, but the immediate result is that a plasma beam hits Data and he collapses. Although Data appears to be shut down, he imagines himself walking through the deserted corridors of the Enterprise towards a strange noise The source of the noise is a blacksmith pounding on an anvil and when Data sees his face, it looks much like his own.

When Geordi manages to reactivate Data, he tells them he saw his "father", Dr. Soong, as a young man. Geordi insists this is impossible, and though Bashir suggests that he may have had a dream or a hallucination, Data says he is not capable of either. Still, he seeks out Worf, knowing that he once experienced a vision as part of a Klingon rite. Worf is uncomfortable discussing it until Data tells him that he had a vision of his father. Worf says such things are powerful visions and he must find its meaning — nothing is more important than receiving a revelation about your father.

Worf returns to DS9 and threatens Shrek into not only giving him the information, but actually taking him to the prison planet. He is left on the surface of the jungle-covered planet a considerable distance from the prison camp with a homing device to bring him back to a rendezvous with Shrek's small ship at a different location later.

Data's search takes quite a different form as he stays in his quarters and paints scene after scene from his vision, from which he learns nothing. He asks Geordi and Bashir to help him recreate the accident — they reluctantly agree and, while apparently shut down, Data again sees Soong acting like a blacksmith. This time he sees that Soong is creating a bird on the anvil, which comes to life and soars through the ship to the bridge. Soong says that Data has crossed over the threshold of a wondrous journey - and that Data is the bird.

After a brief meeting with a young woman bathing at a pond, Worf arrives at the prison compound and scales the walls. He soon hears Klingon voices and follows one elderly Klingon to a secluded spot before revealing his presence. The man, L'Kor, tells him that his father never left Khitomer and that he should never have come here. To Worf's surprise, Klingons seize him and turn him over to Romulans...

Birthright became a two-parter when the Data plot-line was added to a fan's story idea about Worf. Most viewers found the Data story far more interesting than the resolution to Worf's search for his father. Of course, Brent Spiner appeared as Dr. Soong once before, in the fourth season story *Brothers*, but Soong was then supposed to be over 100 years old and Spiner was encased in latex. Here, the young Soong allowed him to appear essentially as himself.

Although this was promoted as a DS9 "crossover" story, only Siddig El Fadil appears from the DS9 cast and minimal use is made of DS9's sets. In Bashir's last scene, Fadil forgot to change out of his casual footwear and a quick glimpse is seen of decidedly non-Starfleet white tennis shoes! (8)

17) **Birthright, Part II** 6th March 1993
Written by Rene Echevarria; Director Dan Curry; Music Jay Chattaway; Visual Effects Supervisor Ron Moore

The second part of Birthright focuses entirely on Worf's encounter with a group of Klingons who have lost touch with their culture. They have much to learn, but there may

Left: The Chase - Picard (Patrick Stewart) and Dr Crusher (Gates McFadden) reach their goal (© Paramount) be something they can teach Worf as well.

Worf has been given freedom of movement within the encampment, but is not allowed to venture into the jungle that surrounds it. His homing device has not been discovered. He learns that the Klingons who survived the Khitomer attack have some kind of understanding with the Romulans who run the camp, and have raised children who know next to nothing of their heritage.

The young people have been told that their parents came here to escape a great war and bring their families up in peace. They don't believe Worf when he tells them that the war is long over and that they are virtual prisoners in this place. He becomes angry when he finds them using ancient Klingon weapons as garden tools and toys, and he tries to instruct them in their proper use. The young woman he surprised at the pond has been told not to speak to him, but she is fascinated by the stranger. Worf finds himself attracted to B'ael too, but his major concern is getting to Shrek's ship.

The Romulan leader visits Worf and tries to convince him that the Klingons and their captors in fact form a community here, not a prison. According to Tokath, the captured Klingons refused to be returned home because their families would be dishonoured and the Romulan command ordered him to kill any who stayed — unless he also stayed with them. To save their lives, he put an end to his military career. He warns Worf not to destroy what they have built, and shocks him by revealing that he himself married a Klingon. He will do whatever he must to protect his family.

Worf makes an attempt to rendezvous with Shrek in the jungle, but is captured just short of his goal. This time he is implanted with a tracking device and warned that further disruptions will not be tolerated. But by simply going about his daily Klingon rituals and exercises, Worf draws the younger people to him and he does not hesitate to lecture them on Klingon mythology, traditions and warrior skills. As he and B'ael spend more time together their mutual attraction grows until Worf starts to kiss her — and then draws back in horror as he realises she has pointed ears. Tokath is her father and Worf finds his prejudice against Romulans impossible to disguise. The girl is terribly hurt by his reaction but he must be honest and tell her he does not know if he can accept what she is.

When Worf teaches one of the young men to hunt and awakens his warrior spirit, Tokath says he can tolerate no more. Worf must choose to live as one of them or he will be put to death. Worf does not hesitate to choose an "honourable" death to living like the survivors of Khitomer...

Most viewers found Worf's attempt to instil Klingon values rather tedious. Klingon mythology is a good deal less entertaining than the Klingon boasting and political intrigue we are accustomed to. Worf's romance is also quite sudden and wholly predictable. It was at least appropriate that this episode be directed by long time stunt and special effects coordinator Dan Curry. Curry has worked closely with Michael Dorn over the years on developing Klingon customs and weapons based upon his own experiences as a martial arts student in the Far East. This also is an episode in which the absence of Worf's son Alexander begins to be quite noticeable. Alexander is not seen again in the sixth season after the early episode *A Fistful of Datas*. There are no definite plans as yet to feature him in the seventh season.

Shrek is played by James Cromwell. Christine Rose is B'ael, Jennifer Gatti is her mother Gi'Ral & Alan Scarfe is Tokath. Moog's old friend L'Kor is Richard [V] Herd and Worf's star pupil, Toq, is played by Sterling Macer, Jr. (6)

18)Starship Mine 3rd April 1993

Written by Morris Gendel; Director Cliff Bole; Music Jay Chattaway; Visual Effects Supervisor David Stipes

A considerable amount of humour masks what is one of the more violent episodes of recent years. With a bow to *Die Hard* and *Under Siege*, much of the mayhem comes from an unlikely source - Captain Picard himself.

The Enterprise is in the midst of a full scale but orderly evacuation. Warp drive ships build up dangerous levels of baryon particles over time unless they are swept with a cleansing ray. The sweep is lethal to animal organisms so while the sweep takes place at the Remmler array above the planet Akaria all personnel must transport down to the base facilities. A long list of shut down procedures occupying does not improve Captain Picard's mood as he is not looking forward to a reception hosted by the most boring officer in Starfleet. To add to his aggravation, Data has decided he needs to learn small talk and is trying out a new subroutine he has written to emulate that human behaviour. The Captain advises the android to pay careful attention to their host at the reception.

Picard disables all command functions just as the maintenance crew arrives on the bridge and reluctantly heads for the reception. Captain "Hutch" Hutchinson has already unleashed his unstoppable flood of tedious conversation on the rest of the bridge crew. He is closely observed by Data, who immediately tries imitating Hutchinson's hand gestures and expressions as well as his conversation. Picard assumes the look of a hunted animal until Hutchinson happens to mention the planet's bridle paths. The Captain seizes the opportunity to excuse himself, saying he must return to the ship before the sweep starts to fetch his personal saddle so he can take the rare opportunity for a ride.

While the rest of his crew is astonished to learn the captain keeps a saddle in his quarters, it is in fact true. He rushes to change into riding clothes and heads for the transporters with the saddle when he notices something wrong on the Enterprise. While he examines some odd wiring in an open junction box, he is surprised by one of the "maintenance crew", who should be off the ship by now. Picard disables the man by pinching a nerve in his neck but fails to make it to the transporters before a pre-scheduled power shut down. Unable to leave the ship, Picard takes his captive to sickbay but the man refuses to explain what he is doing on the ship, knowing that a Starfleet officer will not kill him. Picard immobilises him with a hypo-spray and goes in search of answers, but is soon stopped by another armed alien who has the air of a mercenary. She takes him to engineering, where several more people are working on the engines.

The reception continues in Picard's absence, a highpoint of sorts being reached as Riker introduces Data to Hutchinson and an exceedingly trivial conversation breaks out. Geordi eventually becomes suspicious but when the crew try to investigate the Arkarian base personnel draw weapons and subdue the group, killing Captain Hutchinson and injuring Geordi. The rest are held at gun point with no idea of what is happening on the ship.

Picard is questioned by the leader of the small band aboard the ship, and tells her he is the ship's barber, Mr. Mott, and that he accidentally stumbled into them. She is concerned that they have heard nothing from one of their number, but concludes that "Mott" could not have done anything to him. She orders "Mott" to sit in a corner and remain quiet. Picard realises that the intruders are extracting trilithium resin, a highly dangerous — and volatile — waste product, from the warp core. While they concentrate on the delicate transfer, Picard uses a laser welder hidden in his pocket to start a fire and escapes into the Jeffries tubes.

On the base, Troi and Riker are trying to figure out why their captors have made no demands. Dr. Crusher has to ask for a medical kit to treat Geordi and they ponder ways of turning the instruments into a weapon.

On the Enterprise, Picard finds himself trapped between a pursuer in the tubes and the oncoming baryon sweep, which is moving slowly from the stern forward through the ship. He manages to trick the man into the beam and escape, but he knows that sooner or later every part of the ship will be swept. He reasons that the intruders must have a way out planned and he will have to prevent them from escaping with the resin. He goes to the best place to arm himself — Mr. Worf's quarters...

Brent Spiner almost steals the show with his hilarious attempts at small talk in the first half of the episode before the tone turns serious. Patrick Stewart has a relatively rare chance to create havoc while also wearing a skin-tight riding outfit that Captain Kirk couldn't have wriggled into on his best day. There is also a change of pace in that the most proficient terrorists are both women of a decidedly ruthless disposition. Picard has a much more difficult time with them than with the men. While there is no comment on it in the script, the Captain's first victim certainly appeared to be felled by a Vulcan neck pinch! This was a treat for fans of continuity, who could argue that Picard would have acquired the necessary knowledge of the hold from his mind melds with Sarek and Spock, even though Spock never seemed able to teach the technique to Captain Kirk. Picard's love of riding had been established in previous episodes, although he has only been know to pursue that hobby on the holodeck.

Veteran sitcom actor David Speilberg is the hapless Hutch. The leader of the plot to steal and sell the toxic trilithium is played by Marie Marshall. Patricia Tallman, who appeared as a psychic in Babylon 5, took time from her job as a double for Nana Visitor on DS9 to appear as Kiros, the most deadly of the plotters. Tim Ross, Tom Nibley, Glenn Mowshower, and Tim deZarn are less successful desperadoes. (8)

19)Lessons 10th April 1993

Written by Ronald Wilkerson & Jean Louise Matthias; Director Robert Wiemer; Music Dennis McCarthy; Visual Effects Supervisor Ron Moore

Reactions to this episode depend entirely on whether or not you have an interest in Picard's emotional life and/or music. If neither appeals to you, you may as well skip this story. If the thorny subject of interpersonal relations aboard a starship strikes a chord, there are some interesting revelations.

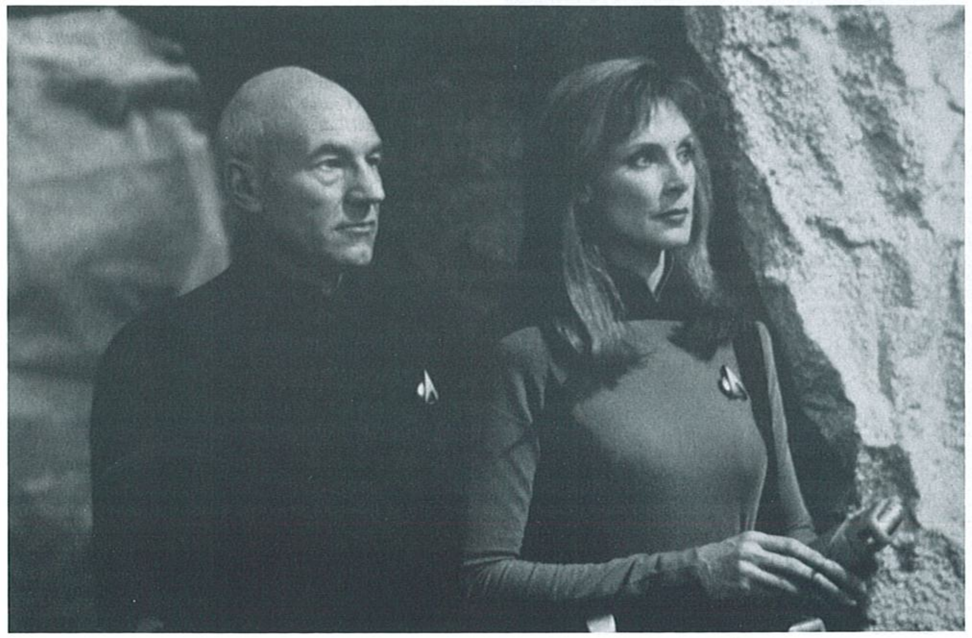
Captain Picard surprises Data by coming onto the bridge during the night watch. He seems restless tonight and is trying to engage in a little archeological research and reading. But his attempts to relax are thwarted at every turn by some project underway in Stellar Cartography, which has requested so much power that subspace communications, the library computer and even the replicator are unavailable. Denied his cup of Earl Grey, the Captain decides it is time to investigate. His intrusion is roundly chastised by the new department head until she realises who has joined them.

Although Commander Daren is flustered by the encounter, Picard seems more amused than angered by the woman's commitment to her research. He mentions meeting Nella Daren to Beverly the next day, and the Doctor recalls liking the woman's forthrightness when she first came aboard two weeks ago. They go to Ten Forward to hear a concert Data has planned, where Daren joins Data and another crew member to form a trio. The commander is an accomplished pianist and Troi becomes aware as they listen that Picard is beginning to have a personal interest in her. He talks to her enthusiastically about her playing later, and she says it is obvious that he is a musician.

Not everyone is as pleased with Nella Daren. Riker (who as First Officer decides on competing requests for sensor priority) finds her constant pushing for her department's priorities something of an irritation. Nella stops by Picard's quarters and finds him practising playing Bach on a flute accompanied by the computer. She notes the flute's unusual design and he simply says it is a kind not made any more. He tells her he has been playing a long time but that he is not very good. She happens to have a rolled up electronic keyboard with her and insists that they try something together. She realises he is not used to playing with someone and adjusts to help him gain confidence. When he is actually able to improvise a duet with her the usually reticent Captain beams with delight.

The Captain is in unusually good spirits, which is sensed by everyone. Daren visits sickbay for a strain in her arm caused by playing so much lately. She questions the Doctor about Picard, whom she thinks is somewhat isolated. Beverly disagrees but comments that she did not know that the captain played duets.

During a later musical session Picard plays an unfamiliar tune with great emotion and Daren picks it up and repeats it beautifully. They kiss before returning to the turbolift but the mood is abruptly broken when a crew-member enters the lift with them. Picard becomes distant and formal, leaving Nella unsure of his intentions.



Left: Lessons - The truth behind Data's prowess with a violin! Data (Brent Spiner) and unknown helping hand. (©Paramount)

Picard himself is unsure, as he wrestles with the problems of his command image. He seeks counsel from Troi. Although he is well are that there are no Starfleet regulations prohibiting an involvement with a fellow officer, he has always believed that becoming involved with someone under his command would compromise his objectivity. Troi encourages him not to cut himself off from his feelings and tells him that if he is seeking her permission, she would give it.

Picard goes to apologise for his behaviour and tells Nella that she will have to be patient with him. It is going to take him a while to adjust but he assures her he is not given to casual relationships. He wants to tell her what his music means to him and describes the 'lifetime' he spent on a planet that went nova a thousand years ago thanks to an alien probe (The Inner Light), a lifetime in which he had a wife, children and grand-children. The flute and its music is his link to that other life, & he can now share it with someone.

The Captain may have found emotional peace but problems loom. Riker is beginning to feel uncomfortable with Nella's requests for resources for her department, although he admits to Picard that her behaviour is no different than it was before she became involved with the Captain. Picard tells him to feel free to do his job and let Nella do hers. A much greater crisis occurs when the Enterprise is called on an emergency rescue mission to Bersallis 3. The periodic firestorms for which the planet is known are coming early and are of unprecedented strength. The Federation research station there cannot withstand the blast and they have only eight hours to get there and evacuate personnel. Nella Daren has experience with using thermal deflectors to build a fire wall and Riker orders her to head a team sent to try to buy time for the evacuation...

As warned, this is an episode that will bore those who like a high action quotient in their Trek. Those who have followed the ups and downs of Picard's emotional life will enjoy the tie-in to last season's acclaimed episode, *The Inner Light*, and the way in which it is allowed to have a permanent affect on Captain Picard, who has been seen practising the alien flute in private before. Those who root for a full blown Picard/Crusher romance were quick to note that Australian actress Wendy Hughes, who plays Nella Daren, bears a resemblance to the good doctor. Perhaps Beverly should give up her involvement in amateur theatricals and take music lessons instead. The usually jovial Riker once again becomes petty when faced with a forceful woman, as had happened before with Shelby and Ro. (6)

20)The Chase 1st May 1993

Teleplay by Joe Menosky; Story by Joe Menosky & Ronald D. Moore; Director Jonathan Frakes; Music Jay Chattaway; Visual Effects Supervisor David Stipes

Captain Picard's abiding interest in archeology comes to the fore as a mystery concerning the origins of many races threatens to erupt into war.

The Enterprise is engaged in a scientific study of star formation. Picard is called to the observation lounge where he is astonished to find a rare artifact from an ancient civilisation and his old archeology mentor from Starfleet Academy, Professor Galen. Picard happily explains the meaning and antiquity of the Corillian sculpture to Riker while Galen observes his star pupil. He brushes off inquiries into his discovery of the artifact by saying he happened to be near the ruins and couldn't resist a look. The final surprise for Picard comes he learns the treasure is a gift for him.

The Captain is eager to spend time with the elderly man but the Professor is scheduled to meet a Vulcan transport in two days. He and his battered shuttle are on an expedition into unexplored historical territory — and he intends to take Picard with him! Picard tries to figure out what Galen has been working on over dinner. He notes that although Galen is the foremost archeologist of this century, his writings and appearances have been rare for the last decade. Galen says that he has been absorbed in micropaleontology, and has made a discovery so profound in its implications that silence has been the wisest course.

But he will not tell Picard more until he agrees to join him for the final leg of his journey, which will take from three months to a year to complete. He says he needs Picard because he is not a young man and there may be hazards along the way. The Captain points out that he has responsibilities but Galen urges him not to repeat a mistake he made thirty years ago when he had considered a very different career. Picard asks to sleep on the decision.

He discusses Galen's request with Beverly over their customary morning tea. The past has always spoken strongly to him but his regrets about his career choice centre on having disappointed the Professor. Galen was like a father who understood him — unlike his own — and he was a son who understood him. In a way the Captain wishes the old man had never come aboard for he must disappoint him again. The Enterprise is not something he can leave and expect to come back to, and he will not give her up.

Galen warns him not to make the same mistake twice and bitterly calls him nothing but a dilettante when he cannot persuade him to come with him. He leaves immediately without a backward glance. But the Enterprise soon receives a distress call from Galen as his shuttle comes under attack from a Yuridian destroyer. The Enterprise arrives in time to prevent the Yuridians from escaping but Galen has been fatally injured by disruptor fire. He manages to tell Picard that he was too harsh with him before he dies.

Picard is now determined to finish Galen's work and resolve the mystery of why anyone would try to take his knowledge by force. Geordi tries to reconstruct the computer files the attackers were after and finds 19 blocks of numbers, but no clue as to their meaning. Searching the shuttle logs, Picard finds that Galen had recently visited Ruah 4, an uninhabited planet with animal life but no cultural ruins of any sort, and little of interest to an archeologist. He was on his way to Indri 8 which has no animal life at all!

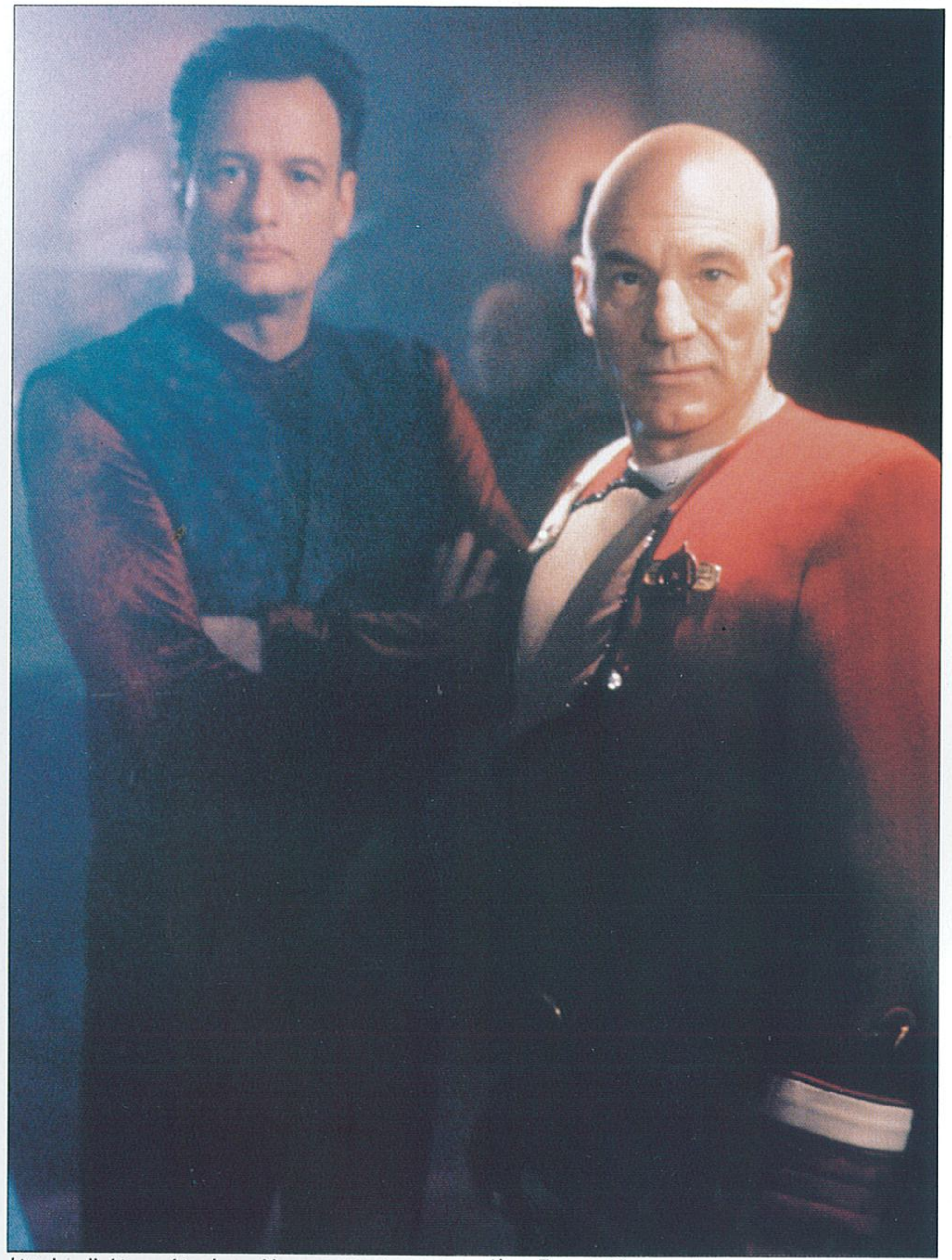
As Picard ponders these facts, Riker and Troi are concerned that he is delaying continuing their scheduled journey to mediate a conference. The Counsellor fears he is acting out of senseless guilt but Picard insists that there is more than remorse involved. Galen had to be involved in something important. He diverts the ship to Indri 8 but they arrive just as a plasma reaction consumes the planet's atmosphere, destroying all life there. They cannot understand why anyone would take such a drastic action against a strategically unimportant world. It occurs to Picard that the number blocks might be connected with organic matter and Dr Crusher confirms that they are mathematical representations of DNA fragments. Each of them is drawn from different life-forms on widely scattered planets, and she also finds that all 19 have uniformities. They form a pattern that is not random. Geordi and Data decide that the formulas for the strands form the algorithm for a computer program.

Beverly says the portion from human DNA has been a part of life on Earth since it began and that the other strands are just as old. This program had to have been written over 4 billion years ago. Why genetic information would have been incorporated into the earliest life-forms on so many different worlds cannot be determined until the program is run, and there are missing strands. Picard concludes that one of the missing strands was at Indri 8 and someone acted to prevent anyone else from getting a sample. Picard then remembers that Galen had been near the Corillian system when he obtained the sculpture. He makes for the nearest planet that can support life in that system. The Enterprise arrives to discover Cardassians are already in orbit. Before the Cardassian commander can fire, a Klingon ship also decloaks to threaten anyone who would deny access to the secret of the ancient computer program. But the Cardassians believe that the program is an unlimited power source while the Klingons think it is an ancient weapon of unimagined power...

Norman Lloyd, best known for a highly honoured stint as the terminally ill Dr Auschlander on St. Elsewhere, brings dignity as well as a brusque manner to the role of Galen. It is quite believable that Captain Picard would have been devoted to the man, especially given his unhappy relationship with his own father. John Cothran, Jr., provides TNG with another blustery Klingon as Nu'Daq, who destroyed the atmosphere of a whole planet to keep a step ahead of the competition. Linda Thorson is the first adult Cardassian female seen on the show, Gul Ocett, while Doctor Who veteran Maurice Roeves plays a Romulan and Salome Jens is an ancient humanoid.

Many fans thought the story would tie into the idea of a race called The Preservers from the original series, but there was no effort to make such a link. However, the eventual meaning of the ancient message is pure Star Trek. (7)

Kathleen Toth



Above: Tapestry (©Paramount)